

The School-Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE
INTERESTED IN FINE AND INDUSTRIAL ART

PEDRO J. LEMOS Editor

DIRECTOR MUSEUM OF FINE ARTS STANFORD UNIVERSITY CALIFORNIA

VOL. XXII

NOVEMBER, 1922

No. 3

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Published by THE DAVIS PRESS INC.

25 FOSTER STREET • • • WORCESTER, MASSACHUSETTS

Entered as Second-Class Matter, August 1, 1917, at the Post Office at Worcester, Mass., under the Act of March 3, 1879. All rights reserved. Monthly except July and August. Subscription Rates \$3.00 a year in advance; Canada \$3.25; Foreign \$3.50.

Copies on sale in:

New York, Brentano's, 27th St. and 5th Ave.
Boston, Smith & McCance, 2 Park St.
Chicago, A. C. McClurg's, 215 Wabash Ave.
Cleveland, Burrowes Bros. Co., Guardian Building

Philadelphia, Milton Bradley Co., 1209 Arch St.
St. Louis, Arcade Book Shop, 8th and Olive Sts.
London, Arthur F. Bird Co., 32 Bedford St., Strand.
Toronto, George M. Hendry Co., 215 Victoria St.

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HOME

"**S**tay, stay at home, my heart and rest;
Home keeping hearts are happiest.
For those that wander they know not where
Are full of trouble and full of care;
To stay at home is best."

Longfellow



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Home-made Stagecraft

JOHANNA HENRIETTA DONIAT

1. THE PLAY A PROBLEM IN DESIGN

The first of a series of three articles based on the work of the class in Stagecraft, conducted by Miss Doniat at Senn High School, Chicago.

The second article will take up Materials and Methods of Producing Settings and Costumes. The third will discuss Color and Light Problems in Stagecraft.

PUTTING on plays is fascinating work; small wonder so many attempt it. But halting, stumbling action in a rented hall, with which the players are unfamiliar,—blazing lights, and tawdry, rented scenery—hideously long pauses that break up the action into dull bits may help to replenish a depleted school treasury without providing aesthetic experience for a long suffering audience.

"We had no scenery, no footlights, no equipment at all,—so we had to rent the Opera House, and had to use whatever they had on hand," says the apologetic director.

"It was pretty good, though, considering they were only amateurs," say the kind friends of the players who have come only to see their own people take part.

But "pretty good, considering," is faint praise indeed. It is in effect an acknowledgment that the play, considered as a problem in design, was unwisely chosen, with regard to material, or was badly executed.

A school play should never become merely a source of revenue. It is a

legitimate form of art expression, and deserves serious attention. Only a worthy play should be considered—one that will convey a definite mood or message to an audience—a play that would have a distinct cultural effect on all those who take part in it.

All school performances should be given in the school itself. It is the more loyal course; it is conducive of finer work and better community spirit. If an outside hall seems more desirable, it is only a delusion; it is always a matter of inconvenience and expense; the young people feel awkward and ill at ease, and the equipment is likely to prove cumbersome and shabby. Giving a play in the home hall with such settings, costumes and lighting, as can be designed by the group staging the play, is the more valuable experience. Rental money will go far toward making the conditions of the home hall more fortunate. It is well to begin with a very limited equipment. It puts a craftsman on his mettle; it forces him to exercise the most rigid economy of design—to eliminate everything superfluous, and, accordingly, every move becomes more

conscious and more significant. As a director acquires experience, he will grow, his machinery will gradually become more complex, but the fundamental principles remain the same.

The play is a problem in design. It must be a complete aesthetic thing, with its own justification for being. It must respect the material with which it works—the play, the pupils, the audience, the hall and its equipment. It must have unity, dominance, rhythm, balance, harmony. It must be suitable to its purpose.

What is its mood? What is its purpose? That is the first question that the art director must ask of the play; that is in effect the *job*. Is it to instruct, to interest, or to amuse?

After that has been determined, the next questions arise. What materials have we? How can we work them up so as to suit the purpose—the mood of the play? What can our young people do about it? Suppose we have no material?

An English class at Senn once wanted to stage its own dramatization of the Niebelungen story. The play, in *eleven scenes*, was to last an hour and ten minutes. There were no funds to draw on. This was rather a formidable problem for high school boys, but they went to it bravely as behooved the noble tale. To begin with, by cutting down the eleven scenes to three, with minor variations, they made a much better play of it. The still life cupboards of the art room were ransacked and every bit of cloth and drapery that could be unearthed, was pressed into service.

A rocky cavernous spot was suggested by hanging green cloth over some five-foot screens, in front of which a number of chairs had been upset. The projec-

tions of the legs of the chairs under the cloth represented rocks and crags. Some old streaked bluish cloth was used for the distant rocks of the background. Small pieces of cloth of other colors were introduced here and there for the sake of variety. The Rheingold itself, was only a large piece of coal, painted with orange colored poster paint, over which some bronze gold powder had been sprinkled while the paint was still wet. A mechanical drawing stool draped with brown and green cloth was placed in the center of the stage space (all this was in a regular classroom) and made a very effective rock pedestal for the treasure.

For the second act, the Rheingold was removed and an anvil from the metal craft shop was placed on the same stool, to represent the cave of the blacksmith.

For the third act, the stool was removed, and an old plush sofa covered with dark cloth, all streaked and wrinkled, supplied the rocky ledge on which Brunhilde slept.

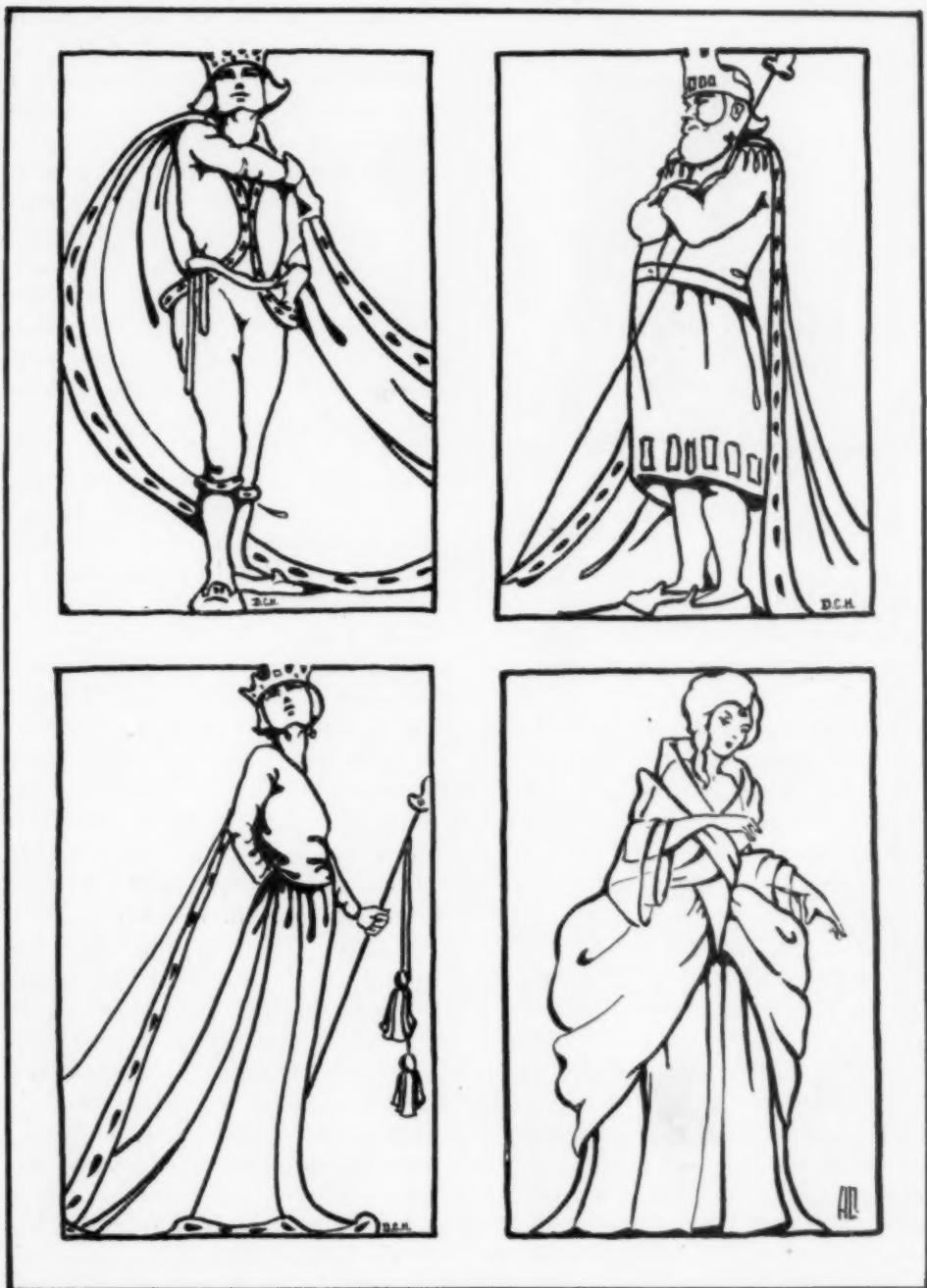
The shades were pulled down and the ordinary drop lights of the classroom were turned on the stage by the simple expedient of pinning up the shade with picture hooks.

It is difficult to believe how effective this all was. The boys used up a whole paper of pins, and had to exercise care to conceal them as well as to cover up ragged edges of the cloth. But they had learned how to model with cloth, and had learned to work with the shapes of shadows. They had created a convincing and interesting background for an excellent classroom performance, without spending a cent.

All the other principles of design can be defined anew in the terms of the play and the stage, but they are, after all,

COSTUME 40

STAGE FIGURES



FOUR FIGURES DESIGNED BY STUDENTS IN SENN HIGH SCHOOL UNDER DIRECTION OF JOHANNA H. DONIAT. IN THE ACTUAL PLAY, THE KING, QUEEN AND PRINCE WERE WIGLESS, SO THE DANCERS POWDERED AND SLIGHTLY CURLED THEIR OWN HAIR SO AS NOT TO GIVE UNDUE EMPHASIS TO MINOR PARTS

The School Arts Magazine Alphabeticon, November 1922



A HIGH BACKED CHAIR MAKES A GOOD BACKGROUND FOR HERO OR HEROINE

only the old truths with which every art student is familiar, newly applied to objects and people instead of to canvas and paint.

Unity in a stage picture for instance is as necessary as in any other composition. The straight severe lines of a tragedy must not be contradicted by color and light that say in effect, "This is all a joke," but sombre lighting and slow movement must reiterate the tragic lines. Everything in the play, and of course everything in each separate act, must say the same thing; there must be in both players and audience a oneness of impression. The grouping of objects, or of individuals, must be arranged each with reference to every other object. There should be no isolated spottiness in mass or color. A girl's study, for instance, has a red picture on one wall, a red lamp on the opposite side, a pink and white sweater casually thrown over the back of a chair, and possibly a red quill pen on a desk, or

a tapestry cushion with red in it, will unify the whole.

Dominance and Subordination are a little more difficult to work out, because the personal equation enters in; but a tactful art director will know how to exercise the proper restraint. Always "The Play's the Thing," the dominant factor. Settings are merely the background for the mood of the play and must stay back. Neither the shape, nor the color, nor the size of the background must compete in importance with the play or the actors.

Arthur Hopkins considers Robert Edmund Jones the greatest living designer for the stage, because he wants his work to be so thoroughly a part of the whole that for its own sake it would pass absolutely unnoticed. If, as in Chicago, the scenery in a school hall can be only eight feet high, on account of a fire law—then by some sort of magic, even the eight footness must be subdued, must be kept out of the consciousness of the audience. Better no setting at all than settings that are too assertive. A plain wall is better for an operetta than a noisy hedge of huge sunflowers that would seem to drown out the gentle voices of the Girls' Glee Club. The play must dominate the setting, the heroine or hero must dominate the play. This is true of the whole play, but it is also true of each act—each play picture. The dominance of the heroine can be accomplished in many ways. Certain positions on the stage are dominant, for example the center of the stage. Sometimes a slightly elevated position helps to identify the heroine, and grassy mounds or logs, or steps are utilized for this purpose. The heroine is conspicuous if she is quite at one side of the stage and

all the other characters are on the opposite side. The heroine can wear a costume contrasting in color with the other costumes; can have special accessories, or a headdress slightly more elaborate than the others. The heroine can be specially lighted; she can stand near a window, in a doorway, or near a lamp, while the other characters are more or less in the shadow. But in stagecraft, as in every other art, the effect must not be too evident to the spectator. It must all look easy and unstudied. For that reason, the old fashioned use of the spot light to single out a heroine and follow her around the stage, has been discarded. Wall panels, small pictures, or bric-a-brac, directly in back of heads are disturbing, but a high backed chair or a large hat can be easily arranged so as to create a small, excluding background for the face of an important personage.

It is not always easy in amateur performances to keep subordinate characters inconspicuous in costume. In the "Kiss for Cinderella," which was given some years ago at Senn, the ballroom scene was made more charming by a special court dance given by the gymnasium department. The dancers asked permission to wear powdered wigs, and offered to pay for the rental of the wigs, but for the sake of dominance they were refused. The king and queen and prince were wigless; they would have been quite subordinated by the comparatively unimportant dancers, if the dancers had been more conspicuously attired than they.

The human eye enjoys travelling along a restrained, controlled curve that occasionally changes its direction. In stage settings, just as in all other applied



A SPOT LIGHT FROM A WINDOW (SUNSHINE) CAN SINGLE OUT A HEROINE

design, we look for this line—the line of beauty; but to write of *movement* and *rhythm* in stagecraft seems useless. The artist's temperament will be the safest guide. Gordon Craig has theories and convictions on the poetry of movement—and the Russian Dancers are living exponents of poetry in motion, of rhythm. An art director that can sense rhythm in the perfect fusion of setting and action in a play, has reached a very high plane.

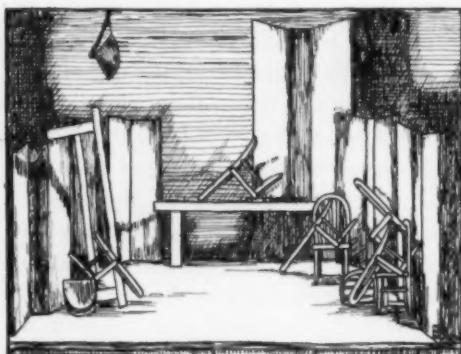
Balance is much more tangible; it is in reality the principle of the see-saw,—two masses that are equal, balance each other at equal distances from the center, or point of support. Applied to stagecraft, balance suggests that the mass of the people on one side of the stage, be equal either in *bulk* or *significance* to the mass of people on the other side. If, for instance, the hero and the heroine occupy the center of the stage, in a cantata, the chorus will be evenly distributed on either side of them, creating

a composition, bisymmetrically balanced. Bisymmetric balance of actors or of settings is always considered somewhat formal. Furniture in a throne room may be bisymmetrically arranged. The high altar of a church interior, or a clock on a fireplace flanked by two candlesticks, are very proper centers of formal compositions. Balance on the stage is ordinarily more subtle. The hero and the heroine may balance in significance the entire chorus on the opposite side. If one of the masses is smaller in size, or of less importance in the composition, it "must have more board," that is, it must be farther from the centre. A huge piece of furniture at stage Right, will be placed somewhere near the center to balance the lighter furniture on stage Left. The lighter mass on stage Left will "have more board,"—will be farther over toward the side.

The significance of lines and masses and the usual more or less familiar optical illusions, all enter into the creation of a stage picture. A girl can be made to look shorter,—a giant can be made to look much larger, by the judicious striping of costumes. Predomi-

nant horizontal lines are reposeful; oblique lines indicate vigorous action; vertical lines suggest dignity, alertness. The vertical lines of a column in a cathedral, or of tall trees, suggest solemnity. The utter helplessness of Eugene O'Neil's "Emperor Jones" was intensified by the solemn vertical lines of the tropical forest in which he found himself. If the scene is to be turbulent or stormy, the furniture and decorations must be awry, suggestive, perhaps, of the slanting spears of old battle pictures. These oblique lines and angles will reveal to the discerning, before the lines of the play inform the general audience that "something is doing." Slanting lines overdone, make an audience uncomfortable, restless, nervous.

Stage rooms planned by boys and girls are often reflections of their own homes or of their dreams. If they tend to become too crowded with furniture or bric-a-brac, somewhat reminiscent of an indiscriminate accumulation of wedding presents, or of card party prizes, a little restraint can be exercised by the director. At a recent performance given by a church club, a neighboring furni-



SHOWING HOW EFFECTIVE SCENERY MAY BE CREATED WITH CHAIRS, PINS, CLOTH AND SCREENS IN AN ORDINARY CLASSROOM

ture dealer, in consideration of a large advertisement, lent the furniture for the play. The furniture dealer was very generous and sent great quantities of stuff, all of which was unfortunately used. The stage was pretty cluttery. About half the amount would have been ample, and in much better taste.

From this restatement of the old familiar principles of design, in terms of stagecraft, the importance of conducting all dramatic exercises in the classroom, or the school assembly hall, over which the art director can assume jurisdiction in preference to renting an outside hall, will be understood.

The school tries to give to young

people every opportunity to contribute to the sum of world culture, through self expression. Stagecraft, if aesthetically directed, supplies one of the best possible means of self expression. But the school is in no sense competing with the professional stage, nor even with the Little Theatres. Each of these organizations has its own problems, akin, but different. Nevertheless, by adequately staging something worth while, with young people, in their own hall, something they have themselves created, for which no apology need be offered, the school can earn the right to consider itself a part of the great Art Theatre movement in America.



A Model Bungalow

FLORENCE FOWLKES ALLEN

THE modern trend of education is toward the development of the originality of the child, which is called social education. A good example of that is given in the making of the stucco bungalow shown above. It was made by the pupils of Grade 5A in the John Pitman School, Kirkwood, Missouri.

A great interest was manifested in it by both the pupils and their parents, the latter gladly contributing all the material necessary, and the enthusiasm was so great among the pupils that one boy insisted that his mother permit him to cut from her drapes, already hanging, the amount we needed for one of our rooms, and another just knew that his mother should donate a piece of her inlaid linoleum for our kitchen and bath.

Our work bench was a discarded table loaned by one of the parents. We had a tool chest, but many of the tools we used were borrowed from the children's homes.

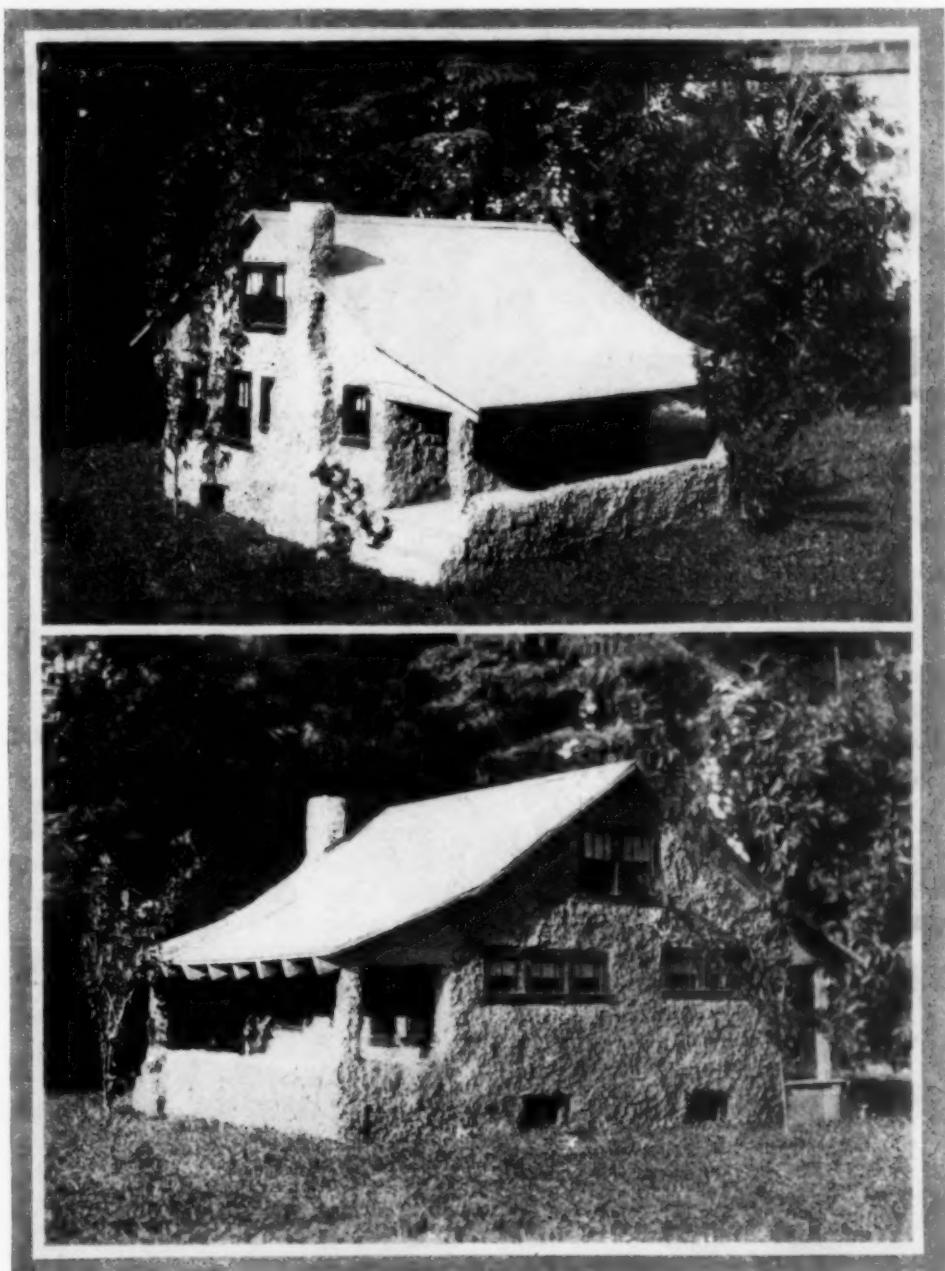
The bungalow was built as a project in art in interior decorating and was made larger at the suggestion of the children. When each phase of the work was under construction, all pupils were asked to observe that in their homes and in those of others and to express their opinions as to what should be done. It was also correlated with language in composition, nature study in landscape gardening, and arithmetic in drawing to a scale.

I first divided my enrollment into committees of three each, including

the chairman, responsible for that particular work. Sometimes I would have as many as three groups busy at once, if their tasks were such that they didn't all have to be near the house, for example the making of the doors and windows. The remainder of the class continued in their art assignments. Each day at noon and after school I would announce what committees I wanted to work and if the members couldn't stay they would select their substitutes as all were eager to help.

The plan of the house was original but we were guided to a great extent by those given by an architect for the building of a home.

Our house was built on the scale of an inch to a foot. All measurements were made by the children. The merchants donated several wooden boxes, one which was 40" x 6" x 29" made the first floor, the basement and gables were made of parts of the other boxes, the former being a rectangular frame nailed to the under part of the box and containing three windows. The second story isn't finished except the windows, so when the roof is off, you can see directly into the main floor as shown in photograph 3. The roof is easily handled and was made by nailing laths across the rafters, with painted boards at the sides for the outside ceiling, all this was then covered with green roofing paper and a shaped piece of zinc was nailed horizontally across that to hold it in place.



TWO VIEWS OF AN ATTRACTIVE BUNGALOW MADE BY GRADE CHILDREN IN KIRKWOOD, MISSOURI, UNDER THE DIRECTION OF FLORENCE FOWLKES ALLEN

The School Arts Magazine Alphabeticron, November 1922

The long concrete porch extending the full length of the house, with its side entrance, stucco pillars, and extended rafters attracted much attention while many comments were made on the good slope of the roof. The back porch and steps are painted gray to match the stucco and the ceiling of the roof. Both porches were made separate and nailed on, the front one and steps were covered with stucco wire and then a layer of concrete, as the solid concrete would have made them so heavy the house couldn't be lifted by the boys.

The hollow chimney was made of a wooden frame of three sides and nailed to the house.

The entire house was covered with stucco wire, the plaster and stucco were then made by one of the boys and applied to the house while in the schoolroom.

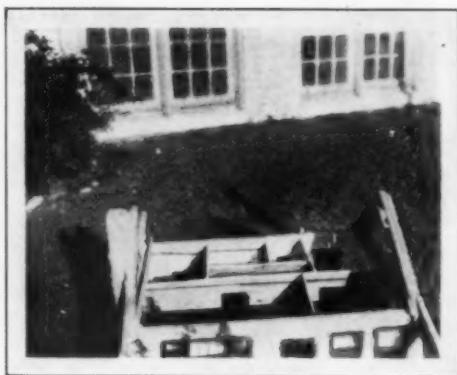
The bungalow contains six rooms including the bathroom. Because they were impractical in this project I discarded the two closets which were to have been between the bedrooms. Beaver board with several coats of mahogany varnish made the floors, except the kitchen and bath which are covered with linoleum. The partitions and doors, too, are of beaver board, the former papered with remnants of wall paper, and the latter finished as the floors. The outside doors are of oak and all the doors are on tiny hinges; the front one is solid and pieces of wood are glued on to represent the long panels, the back door which leads from the kitchen to the back porch has a rectangular piece of glass set in grooves and has panels on the lower part only. The windows are of glass

set in grooves with the frames, which are painted an olive green, nailed on, and wooden strips glued on to represent the division of the panes. A discarded shade and remnants of other materials were used for the curtains and draperies. Each room has moulding and quarter round, which were made of construction paper covered with several coats of varnish and then pasted on the paper.

In the illustration marked "A," an architect's pen and ink plan of the house is given, showing how the bungalow was built.

The dotted lines show how the architect's pen and ink plan of the bungalow could be carried out more in detail, as the article below explains.

The interior is well arranged; the front door opens directly into the living room, which has an inviting fireplace with a casement sash on each side and spaces beneath them for a built-in bookcase on one side, and a cozy seat on the other. The fireplace was made by sawing an opening in the box at the correct place and using beaver board painted to represent the



LOOKING DOWN INTO THE BUNGALOW BEFORE ADDING THE ROOF

red tile with black mortar; the mahogany mantel was designed and made by one of the boys. At the front of this room is a large window with a casement sash on each side to correspond with those by the fireplace.

The living room is separated from the dining room by French doors where we used isinglass with strips of varnish-coated paper glued on to represent the panes of glass. In the dining room are two large windows at the front; and the small triple windows at the side leave space for a long buffet.

The dining room is connected with the kitchen by a double acting door and in this room you will find a well-lighted place for a table and sink under the small double windows at the side.

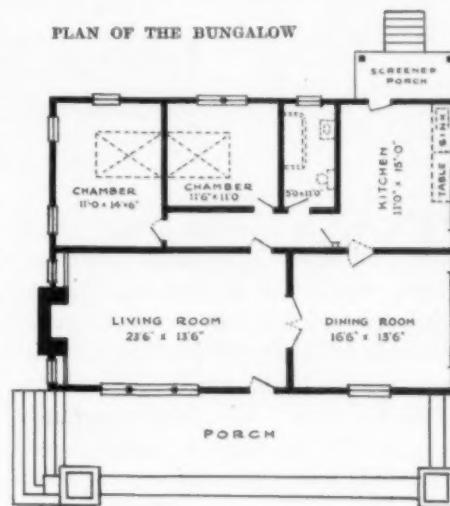
You will find the bedrooms isolated, but convenient to the bathroom in the back of the house. One contains a large double window while the one on the corner contains three single ones.

All the rooms, with the exception of the dining room, open into the long narrow hall.

The bathroom with its window of opaque glass, is arranged for the necessary equipment.

When the bungalow was on exhibition we had it lighted with small electric

PLAN OF THE BUNGALOW



lights, connected by an extension to the socket in the room.

The table on which it stood was first covered with boards to make space for a yard, this was then covered with sod, and this improvised lawn contained trees, shrubbery and a concrete sidewalk leading to the front steps.

It was later sold to the person sending in the highest sealed bid, and the children used the money for a picnic.

I will be glad to give any further information anyone desires, as all the work was done under my direct supervision.

NONE LOVE THEIR COUNTRY BUT THOSE
WHO LOVE THEIR HOME. —Coleridge

Interior Decoration

THE HOUSE—ITS DECORATION AND FURNISHINGS

FLOY DONALDSON

THREE is in every human being, and especially in every woman, an innate yearning to express herself in the things around her,—if she can learn to translate human qualities into material ones, that is, if she can learn to see the relation between orderliness of arrangement and tranquillity of soul, between confusion and nervousness, between harmony of mind, honesty of form and directness of thought,—then she will have realized the essential meaning of art in daily life and will be able to mold the home surroundings,—not according to outward rules and conventions, but according to inward needs.”—HELEN BINKERD YOUNG, Cornell University.

The following outline is offered as a suggestion for the organization of material relating to Home Decoration. A number of the topics may be advantageously spread over several lessons.

I. RELATION TO OCCUPANTS

1. Adaptation to use.
2. How to secure Attractiveness through Repose, Comfort and Beauty.
 - (a) exposure, (b) size, (c) proportions of rooms, (d) color, (e) lighting, (f) furnishings, (g) consideration of individual tastes and interests of occupants.

II. COLOR SCHEME

1. Determined by (a) exposure (warm or cool), (b) use of room, (c) the coloring of mistress, etc.
2. Psychology of color.
3. Color Balance.
 - (a) dominant hue,—value, intensity, area,
 - (b) subordinate hues,—quantity, distribution.

III. WOODWORK—FLOORS AND TRIM.

1. Kinds of wood available,—cost, color, texture, reaction to atmospheric changes.
2. Finish,—color, texture, protection of wood, durability, care.

IV. WALLS AS BACKGROUNDS.

1. Color.
2. Texture.
3. Plain or Patterned

V. FLOOR COVERINGS.

1. Choice,—size, quality, color, plain or patterned.
2. Distribution, in harmony with architectural lines.

VI. HANGINGS (for control of light, privacy, interest.)

1. Color.
2. Texture.
3. Plain or Patterned.
4. Serviceability.
5. Rhythmic relation to openings.

VII. FURNITURE STYLES

Modern styles largely formed by those of the Age of Oak, the Age of Walnut, the Age of Mahogany.

VIII. FURNITURE.

1. Choice of necessary pieces.
2. Choice of style determined by character of room and scale.
3. Position of (a) large pieces in harmony with architectural lines, (b) small ones informal.

IX. PICTURES, TAPESTRY, AND OTHER WALL DECORATIONS.

“Better an excess of empty space than one article too many—for space is expressive of dignity and repose and acts healingly upon the tired mind and body.”

1. Appropriateness of subject to room, (formal and dignified, or intimate and personal).
2. Framing.

3. Composition, or relation to wall space, opening, or furniture. Every well-hung picture is a part of some carefully planned composition.

X. BRIC-A-BRAC.

The following suggestions from an article appearing on the "House Beautiful" a few years ago, while perhaps a little unsympathetic, if observed would result in more pleasing and restful rooms:

1. Consider the need and position of each article.
2. Question each article as to its beauty and appropriateness.
3. Do not be afraid of over-crowding your attic.
4. Assemble all your bric-a-brac; look it over carefully, regardless of tradition, sentiment, or custom; then select such pieces as will harmonize with your color scheme and live peacefully together.
5. Unless your collection is unique, there will be quite a residue that will fit in nowhere.

The following has been adapted for the convenience of our readers from the original published by The Minneapolis Institute of Arts.*

MATERIALS FOR THE COURSE BOOKS

Any one of these three books will furnish material in stimulating and readable form for each of the topics suggested. The books are helpful in just proportion to their price. If each member of the club will buy one of these books, and digest it, she and her family will live more happily ever after:

The Practical Book of Interior Decoration, by Eberlein, McClure and Halloway; Pub. Lippincott, 1919; 450 pages, with colored plates and many illustrations.

Interior Decoration, by Frank Alvah Parsons; Pub. Doubleday, Page & Co., 1915; 257 pages, with colored plates and illustrations.

Planning and Furnishing the Home, by Mary J. Quinn; Pub. Harper & Bros., 190 pages, illustrated.

*If these books cannot be obtained at your local bookstore, they may be ordered through THE SCHOOL ARTS MAGAZINE Book Department.

BUILDING—CONSTRUCTION, FLOOR PLANS, MATERIAL AVAILABLE

Charles E. White, *Successful Houses and How to Build Them*, Macmillan Co., New York.

Charles E. White, *When You Build a Little House*, Macmillan Co.

L. Eugene Robinson, *Domestic Architecture*, Macmillan Co.

Henry H. Saylor, *Distinctive Homes of Moderate Cost*, McBride & Co.

Henry H. Saylor, *Architectural Styles for Country Homes*, McBride & Co.

H. V. von Holst, *Modern American Homes*, Century Co.

Ruby Ross Goodnow, *The Honest House*, Century Co.

H. C. Peabody, *Homemakers Questions and Answers*, Atlantic Monthly Press.

The Natco Bungalow, Rogers & Manson Co. Boston.

H. H. Saylor, *Bungalows*, McBride, Nast & Co.

Southern Pine Association, *Houses for Workmen*.

Report of the U. S. Housing Corporation. Vol. II.

FURNITURE AND FURNISHINGS

Amy L. Rolfe, *Interior Decoration for the Small Home*, Macmillan Co.

Fred H. Daniels, *The Furnishing of a Modest Home*, Mentzer, Bush & Co.

Elsie de Wolfe, *The House in Good Taste*, Century Co.

McClure and Eberlein, *House Furnishings and Decoration*, McBride, Nast & Co.

Eberlein, McClure and Halloway, *The Practical Book of Interior Decoration*, J. B. Lippincott Co.

Benj. R. Herts, *Decorating and Furnishing of Apartments*, G. P. Putnam's Sons.

Mrs. Hazel H. Alder, *The New Interior*, Century Co.

Mary H. Northend, *Colonial Homes and Their Furnishings*, Little, Brown & Co.

Lillie Hamilton French, *Homes and their Decoration*, Dodd, Mead & Co.

Lucy Abbott Throop, *Furnishing the Home of Good Taste*, McBride & Co.

Mabel Tuke Priestman, *Art and Economy in Home Decoration*, John Lane & Co.

Alice M. Kellogg, *Home Furnishing*, Fred A. Stokes.

The Studio Yearbook of Decorative Arts, 1918, John Lane Co.

Lawrence Weaver, *The House and its Equipment*, Chas. Scribner's Sons.

Edward J. Duveen, *Color in the Home*, Geo. Allen & Co., Ltd., London.

C. R. Clifford, *Color Value*, Clifford & Lawton.

Oliver Coleman, *Successful Houses*, Herbert S. Stone & Co., Chicago.

George Leland Hunter, *Home Furnishings*, John Lane Co.

George Leland Hunter, *Inside the House That Jack Built*, John Lane Co.

Harold Donaldson Eberlein, *Making and Furnishing Outdoor Rooms and Porches*, McBride, Nast & Co.

J. K. Mumford, *Oriental Rugs*, Chas. Scribner's Sons.

The Paper Hat and Its Decoration

H. A. RANKIN

THE paper hat is still seen and used in the nursery, but in the school, seldom or never. Why? There are educational possibilities in it. It has potentialities of shape. New forms of headdress are comparatively easy to evolve, using it as a jumping ground. Headgear of fancy, national or periodic character, to be used in the geography and history lesson, or on festive or dramatic occasions is always in request. Taken as a practical exercise in paper modeling, the making of paper hats is a delightful occupation, and furnishes an insight, and easy introduction to the practice of the development of patterns for headgear to be made in other and more enduring material. The resulting shape gives a simple and easily managed basis for exercise in decoration of a kind that is thoroughly practical and interesting even to boys, which exercise can be made so easy as to be within the compass of the youngest child, or so difficult as to tax the designing ability and taste of the cleverest. Yet apparently, the paper hat, like Peter Pan, has never grown up, for it

still remains a stereotyped traditional form. Poor old paper hat!

That it has never yet received its just deserts in school, the following series of paper hats will, I think, be ample evidence. A brief description of the series illustrated is given.

In the first place, however, it must be noted that some discrimination in the choice of paper is needed. Some require a very stiff and hard paper, in fact, thin cardboard, while others can be made of ordinary manila. Its color, of course, can be left to the discretion of the maker. Beyond these, some paper fasteners and some good quick drying adhesive are all that is required.

In addition, however, to the ordinary methods of paper bending and folding the newer principles of the *curved bend* and *curved junction* are used, both of which are powerful weapons in the production of new shapes possible in paper.

The decoration shown is the work of the girls in class.

1. *Chinaman's Hat*. This is made



ALL CHILDREN LIKE TO MAKE THINGS IN PAPER. HERE ARE SOME NEW IDEAS IN PAPER HATS TO WORK OUT FOR THE HOLIDAYS. DIAGRAMS SHOWING HOW TO MAKE THEM ARE GIVEN AT THE END OF THIS ARTICLE

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SOME NOVEL HATS FOR THE NEXT PLAY OR PARTY. COLORS WILL ADD TO THEIR EFFECTIVENESS

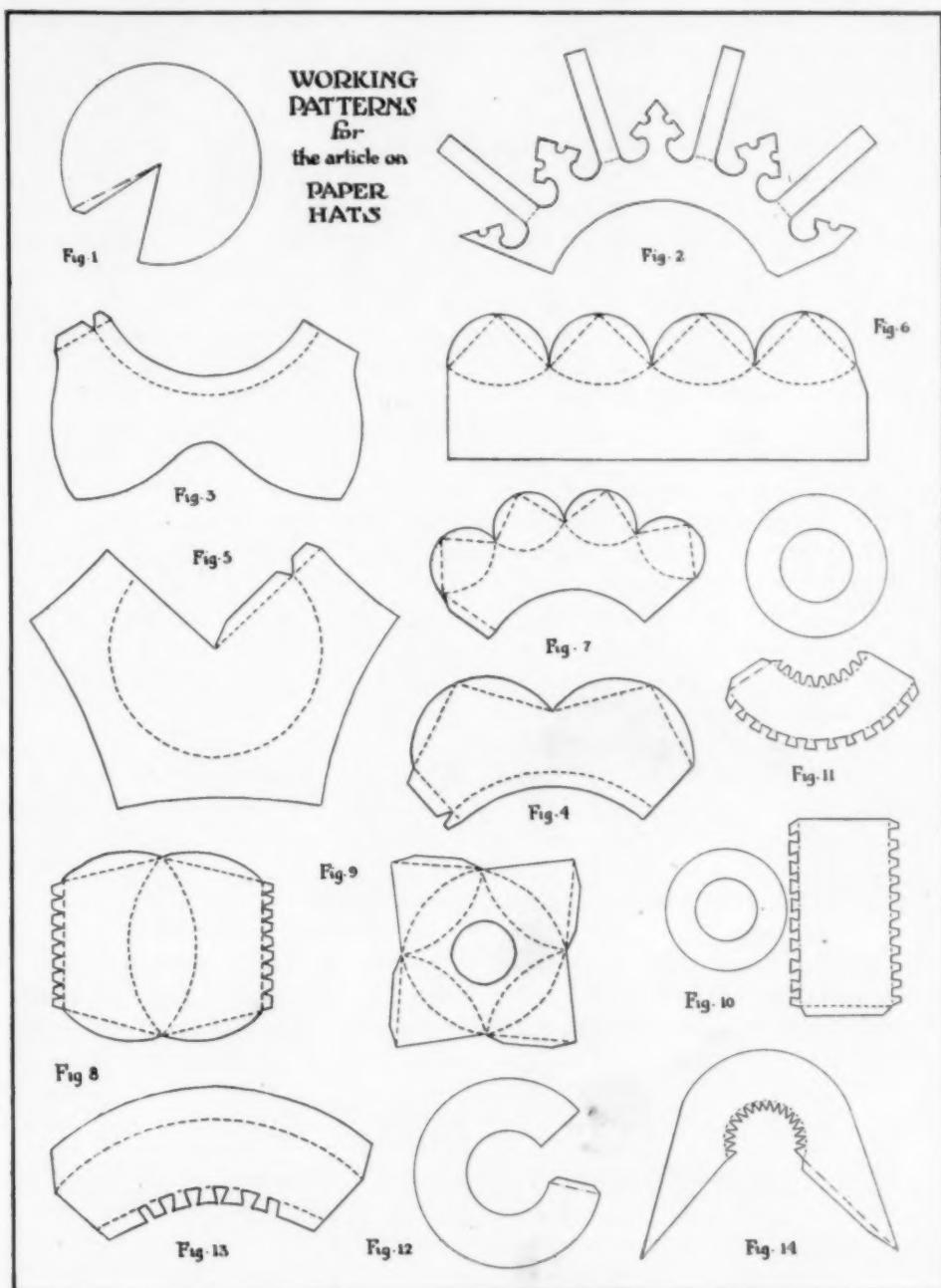
on the familiar lampshade principle, as a glance at the plan will show. It can be fixed up either with paper fasteners or glue. Fairly stiff cardboard can be used. A narrow band of cloth can be glued inside so as to give some grip to the hair of the head, otherwise it slips about too easily, when worn. It is an easy exercise in decoration. Plate 1 and Fig. 1.

2. *The Crown.* The plan given shows this is also made on the radial principle. Reference to good author-

ties will show many possible variations. If made of good stiff paper, it can be decorated by affixing colored beads of various sizes or even pieces of colored paper, in lieu or imitation of jewels. The one illustrated is painted sparingly, and has a woolen tuft affixed to the top. Plate 2 and Fig. 2.

3. *The Mitre.* Made also on the radial principle. Can be fixed up either with paper fasteners or glue. Plate 3 and Fig. 3.

4. *Admiral's Hat.* This is a vari-



DIAGRAMS BY H. A. RANKIN EXPLAINING PAPER HATS. DOTTED LINES SHOW WHERE TO FOLD. TYPE OF PAPER USED SHOULD VARY WITH THE KIND OF HAT BEING MADE

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ation of the mitre shape. The smaller curves are semicircles. It is decorated with water color. Plate 4 and Fig. 4.

5. *Conical Hat with turned up and pointed brim.* Made also on the radial principle and decorated with water color. A thin strip of cloth inside is desirable to grip the hair. Plate 5 and Fig. 5.

6. *Biretta Hat.* Made on the rectangular principle, giving the cylindrical type. Decorated with water color and woolen tuft added to the top. Plate 6 and Fig. 6.

7. *Biretta Hat.* Made on the radial principle, giving the conical type. This and the preceding may be made with 3, 4, 5 or even 6 ridges at discretion. Note that the smaller curves in each are semi-circles. Plate 7 and Fig. 7.

8. *Two-Horned Hat.* Requires a strip of strong paper or linen for strengthening purposes where the head is to be inserted. The small flaps shown are left for this purpose. Painted decoration. Plate 8 and Fig. 8.

9. *Four-Pointed Hat.* The interior circle fits the head. Woolen tuft added at the point. Note the curved bends used. Plate 9 and Fig. 9.

10. *Irish Top Hat.* Cylindrical crown and straight brim. The latter of stiff board. A little arithmetical calculation is here required so that the

interior circumference of the brim equals the length of side of the rectangle forming the cylinder. Plate 10 and Fig. 10.

11. *Welsh Hat.* Truncated cone and flat brim. A circular piece of paper is of course, required for the crown. A little arithmetical calculation will give the required size. Plate 11 and Fig. 11.

12. *Hat with turned down brim.* Except that the brim is made on the lampshade principle, this is similar to the last. Plate 12 and Fig. 12.

13. *Paper Bonnet.* A horse shoe shaped piece of paper is added to the back, the fishtail flaps seen being left for this purpose. Plate 13 and Fig. 13.

14. *The Bycocket Hat.* The brim of this is somewhat difficult to make and requires stiff cardboard to keep its shape. This form of hat was common in the Middle Ages. See the Century Dictionary, "bycocket." Plate 14 and Fig. 14.

It is perhaps needless to remark, that before making any of these for actual use, due attention must be paid to, and measurements must be made of, the circumference of the proposed wearer's head.

In the actual manipulation the usual directions in paper modelling apply, that is, cut along the plain lines seen in the plan, and bend along the dotted ones, ignoring the chain lines.

ART MEANS THE DOING OF THINGS BY HAND GUIDED BY
THE HEAD, INSTIGATED BY THE HEART. John C. Dana



SOME USEFUL DESIGNS FOR NOVEMBER. THESE CAN BE ADAPTED TO POSTERS, PLACE CARDS, TABLE DECORATIONS, AND HOLIDAY INVITATIONS. THE DECORATIVE QUALITY MAKES THEM EASY TO DRAW

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Splint Basketry--The Handkerchief Basket

CORDELIA J. STANWOOD

MINUTES and hours are so precious that any material which offers an effective medium of expression, and at the same time gives good results in a limited period, meets with the approval of the public. Splint and sweet grass basketry fulfill these requirements. (Ill. 1.) The work is educational—it is a lesson in patient, exact effort. But slight practice is required to give results that are artistic and useful.

The materials used in this industry are splints and sweet grass, prepared for this purpose by the American Indians.

As early as October or November, Indian families set out for the woods to procure black ash butts. A straight knotless trunk is selected and when properly trimmed, is sent down the river to meet the December demands of the industry. Groups of Indians continue to procure new supplies throughout the winter.

The logs are beaten to separate the annual layers of growth. Each layer or strip is scraped with an ordinary jackknife, then passed through a machine that divides it into layers or strips as thin as sheets of paper, sometimes. A hand-gauge with steel teeth cuts these thin long sheets of wood into strips of different widths, "weavers," "binders," "ribbons," "rimmers," and "collars." (Ill. 2). Thick strips of ash are made into hoops and handles, frames for melon baskets, and hampers of all kinds.

In June and July, the Indians gather large quantities of sweet grass, *Savastana odorata*, that grows in marshes along some of our seacoasts and rivers. This they dry in a warm, shady place such as an attic.

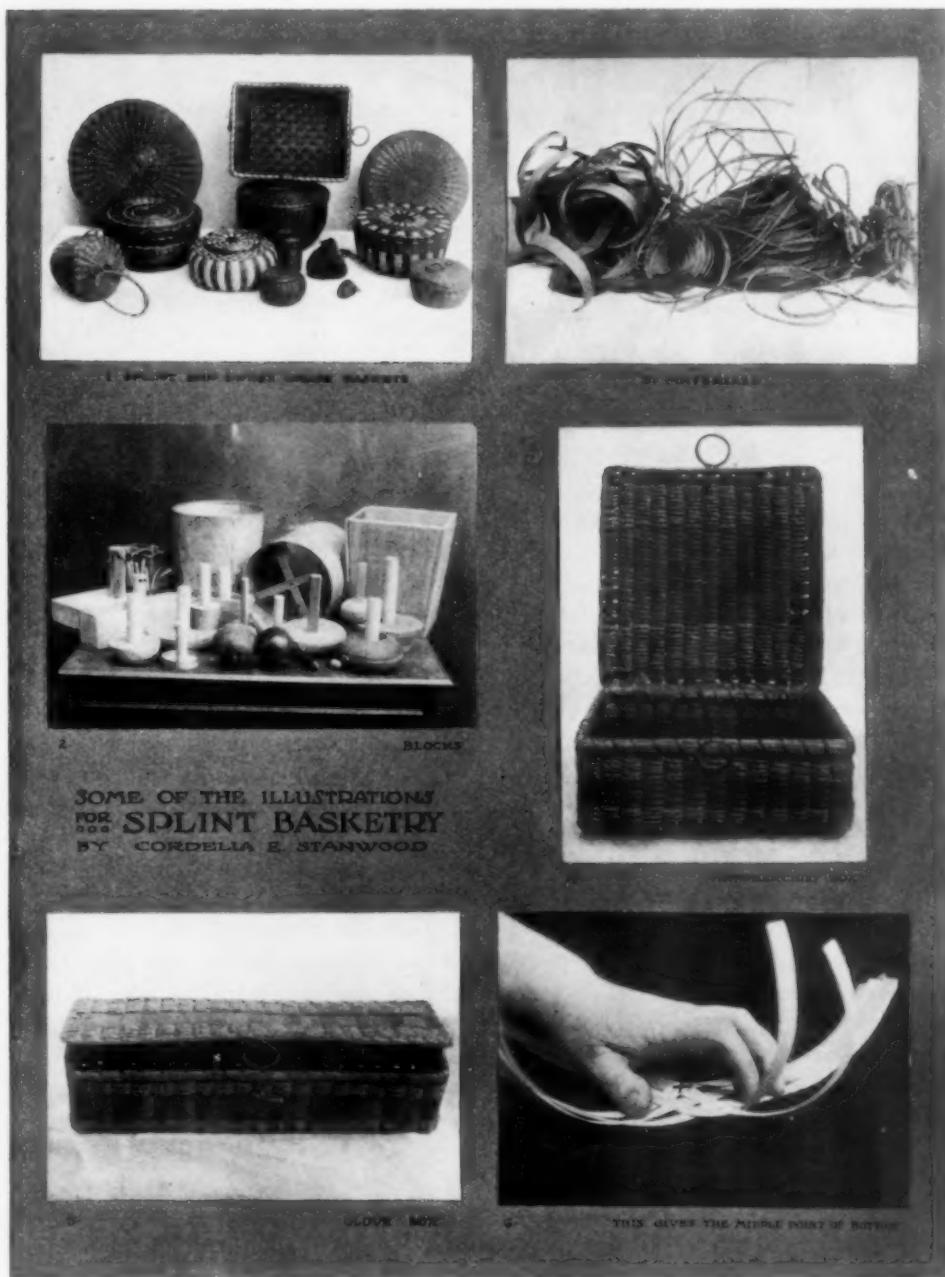
Some of these materials the Indians retain for their own use, but much of it is shipped to school supply houses in our large cities.

If a person can buy the splints in the winter, directly from an Indian agent, he gets a better quality of splint. It is fresh, and, therefore, more pliable and can be worked with little moistening. That which comes from the stores may be dry. It is then necessary to wet it, and if dyed, the colors are liable to run as the Indians now use aniline dyes for coloring splints.

The sweet grass is usually satisfactory in quality, as it always has to be soaked before being used.

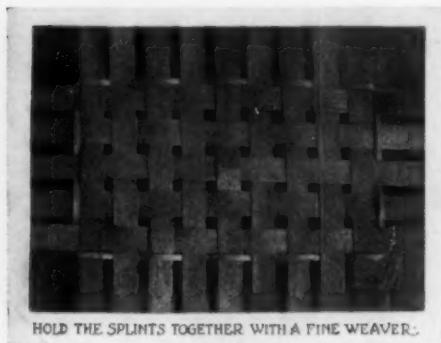
Keep the splint in a cool, moist place, such as a shed or cellar, until you wish to use it. I put some splint that had lain in a dry closet for two years, in the cellar for three weeks, and at the end of that time, I was able to manipulate it effectively without wetting it. When the Indians go to summer resorts, they carry with them a small amount of splint to use in taking orders. This they keep buried in the ground.

If you do your own dyeing, color the splint a short time before you desire to use it, then it will be pliable and in no danger of cracking.



BASKETRY WILL ALWAYS BE A POPULAR AND SUCCESSFUL MEDIUM FOR ART EXPRESSION. THESE CLEAR, WELL PLANNED PHOTOGRAPHS HELP TO EXPLAIN MISS STANWOOD'S INSTRUCTIONS

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HOLD THE SPLINTS TOGETHER WITH A FINE WEAVER.

Moisten the sweet grass and wrap it in a towel the day before it is desired for weaving, braiding or binding. It may be kept damp three days. At the end of that time, it must be dried to avoid souring.

A person can use blocks in constructing these baskets or make them free hand. (Ill. 3). One can work more quickly with a model. The blocks can be procured of any local carpenter. Many boxes, and tin or glass vessels used in the home will be found available for models.

Square and oblong baskets are useful for handkerchiefs, gloves, veils, and neckties. (Ill. 4 and 5). They are constructed similarly.

The materials required for a handkerchief box are twenty-six splints, sixteen inches long, and one-half inch wide; a few one-sixteenth inch weavers; some finely braided sweet grass; a few blades of loose sweet grass; a one-fourth inch rimmer; hoop; and a block, seven and one-half inches square and four inches high.

To begin the base, fold two sixteen-inch splints in the center, (Ill. 6); place one center above the other at right angles, and group all the other

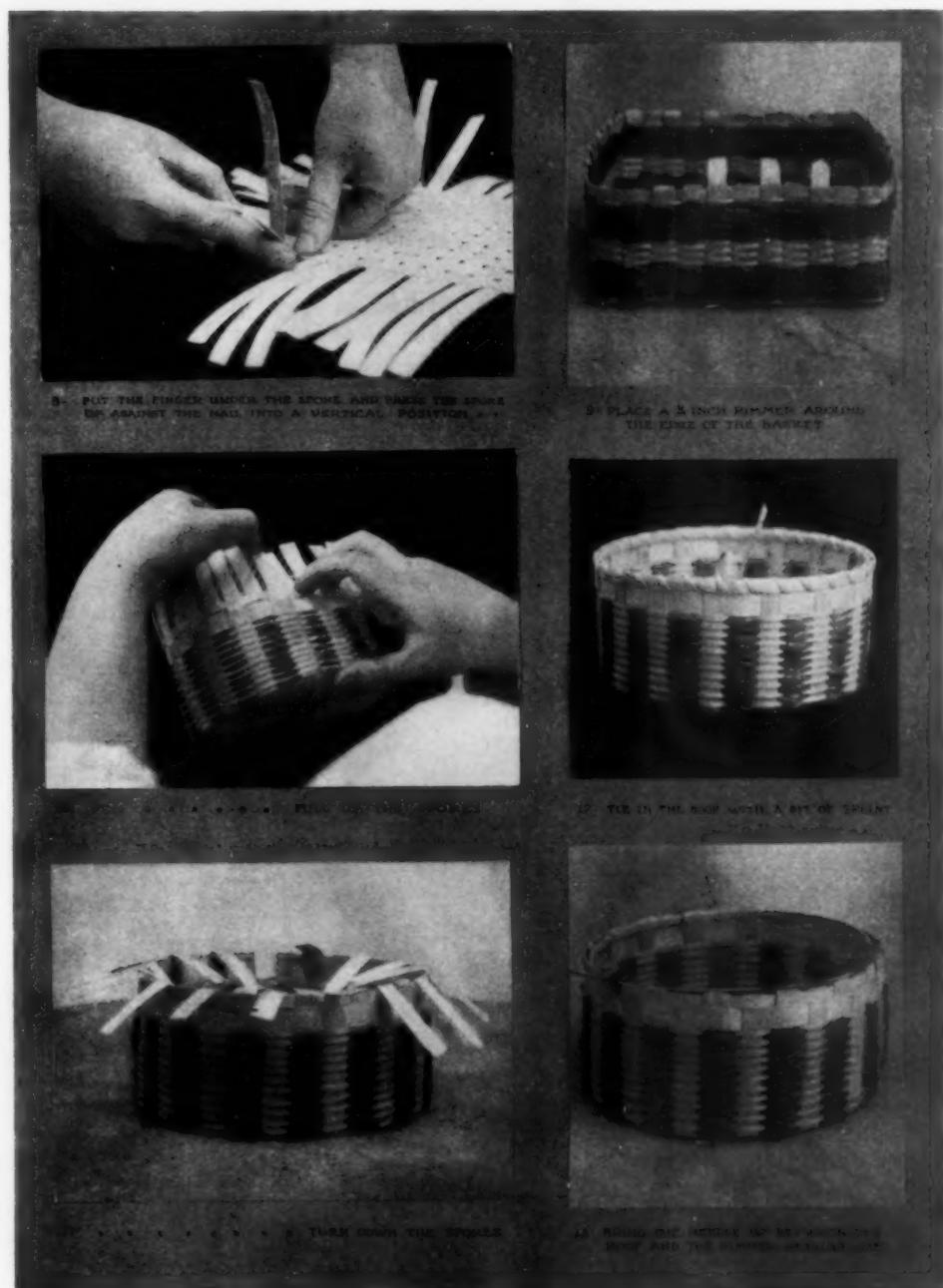
splints evenly around these. Weave a seven and one-half inch square. Hold the mat in place by a row of fine weavers. (Ill. 7).

To turn up the spokes, place the thumb nail on the spoke at the point where it ought to bend, place the other thumb nail under the spoke and press the spoke up into a vertical position. (Ill. 8). Bend the spoke but do not crack it. When the spokes have all been turned up, tie the basket on the form.

The sides of the basket consists of ten rows of braided sweet grass, four rows of fine weaving, ten rows of braided sweet grass, and two rows of fine weaving. Place a one-fourth inch weaver, known as a rimmer, around the throat of the basket. (Ill. 9). Remove the basket from the block. Pull up the spokes so that there will be no spaces between the weavers. (Ill. 10). Turn down the spokes. (Ill. 11). Cut off the outside spokes. Tuck in the inside spokes. Tie in the hoop—a narrow band of ash—with a bit of splint. (Ill. 12). Bind with sweet grass. (Ill. 13).

To begin the cover, find the middle of two ten-inch spokes, and place them at right angles as if for the base. Weave in two more at the right of the centre to hold the thirteen in place. That leaves the left half of the cover free. See if the thirteen spokes are spaced just right for the width of the cover. If the cover is too narrow, it will fall in when attached to the basket. Hold the splints in place by one row of fine weaver while making the left half of the cover.

For the left half of the cover, weave a space with fine weaver, add a band of

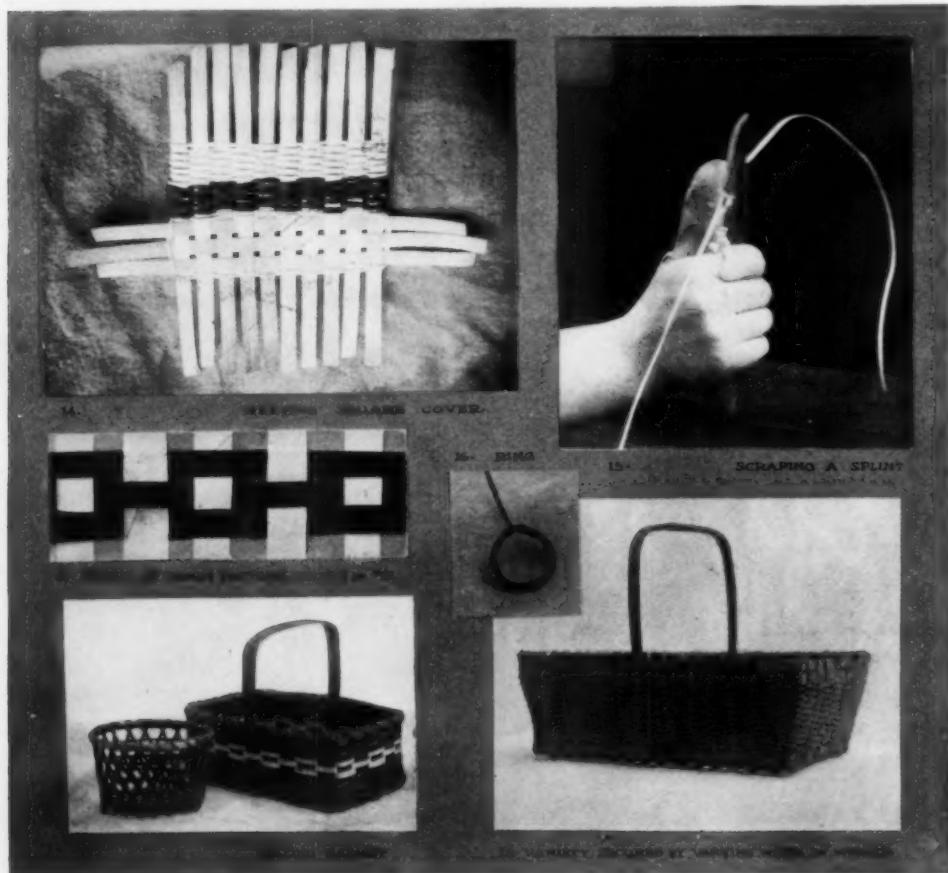


PHOTOGRAPHS SHOWING THE VARIOUS STEPS IN "SPLINT BASKETRY." IF YOU HAVE NEVER TRIED THIS INTERESTING CRAFT, READ MISS STANWOOD'S SUGGESTIONS

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sweet grass as wide as the cover will allow; and finish with two rows of fine weaver. Remove the mat weaving and complete the other half of the cover in the same way. Cut off the tip of each corner before tucking in the spokes. Be careful to turn down both ends of the same spoke or the work will ravel. Snip off the end of every other splint. Bind with sweet grass. Secure the cover with three splint hinges. Fasten the basket on the front with two rings—a small ring passed through a larger ring.

To make splint rings, take a fine weaver and scrape it thin with a dull jackknife. (Ill. 15). Protect the thumb during this process by wearing a chamois skin cot. Hold the knife at right angles to the splint. Moisten the splint with a damp sponge. Coil the splint upon itself four times, making a ring the size desired. Use the remainder of the weaver as a thread with which to whip or bind the ring. Bring the end up, finally, between two layers of splint. This secures the end. Then use the remaining length of the weaver



SHOWING SOME OF THE STEPS IN SPLINT BASKETRY

to sew the ring to the basket. (Ill. 16).

Other rectangular baskets are given in the illustrations. (Ill. 17 and 18). These baskets have handles of ash. A handle consists of a heavier strip of ash, made long enough to make the loop above the basket, and extend down the sides, sometimes under the base. Where the hoop stiffens the edge of the basket, it is necessary to cut a notch in the handle, to allow the

hoop to fit into the handle. When the handle is once pressed into place, it cannot pull out.

The baskets are pretty in white and sweet grass, or olive green and sweet grass. In fact, sweet grass is beautiful in combination with any color. Or the baskets can be made entirely of sweet grass, either braided or of single blades. The braided sweet grass wears better.

How to Make Artistic Candlesticks

CARVED WITH THE KNIFE

FRANK B. ELL

IT IS always a pleasure to make artistic things that are useful as well as ornamental.

The following instructions are devoted entirely to the construction of one kind of article but showing how it may be varied by an unlimited number of designs, based upon the same uniform measurements of material.

Our subject is the time honored candlestick, which has always been and still is a useful article. Even after the many inventions which would do away with its necessity, we find an artistic charm in well-made candlesticks when used as room ornaments or table decorations which never can be supplanted.

Plate 1 shows the working drawing for the candlestick, which is made of two pieces of wood. The wood should be suitable for knife cutting and not too hard, as bass, poplar or red gum. It will be taken for granted that these pieces are already milled and shaped to be used for constructing and carving.

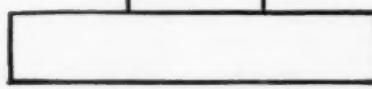
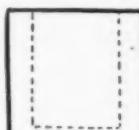
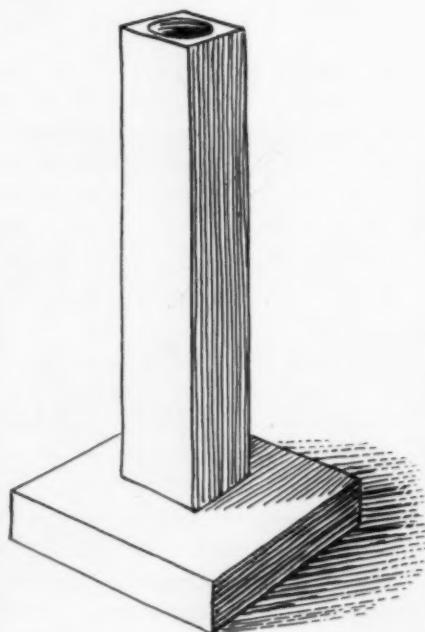
It may be necessary to bore the hole for holding the candle. This can be done by placing the piece for that part in the vise, after protecting its surface from the vise pressure by putting a thick piece of pasteboard between the vise and the wood. Then with a $\frac{3}{4}$ " or $\frac{7}{8}$ " bit, bore a hole in the end $1\frac{1}{4}$ " deep.

Plate 2 shows the important steps in procedure when constructing and carving the candlesticks. Designs, the actual size of the surfaces to be carved, should be worked out first on paper, and after being perfected can be traced upon the surfaces of the candlestick by the use of carbon paper. These traced lines should be gone over and corrected afterwards with the pencil so that they are definite and accurate.

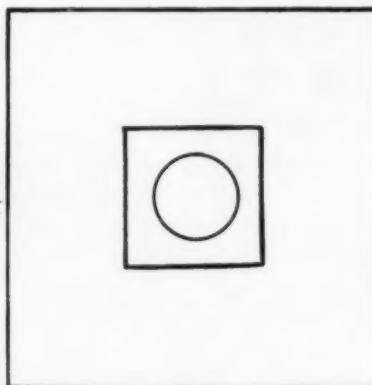
After the designs have been traced upon the surfaces, the next step is to carve them, which can be done with a good sharp knife having a pointed blade.

An oil-stone and a piece of leather, with a little fine emery powder mixed

PLATE I.

WORKING DRAW-
ING for CANDLESTICKScale $\frac{1}{2}$ " 1"1 piece $6'' \times 1\frac{1}{2}'' \times 1\frac{1}{2}''$ 1 piece $4'' \times 4'' \times \frac{3}{4}''$ MADE OF WOOD SUITABLE
FOR KNIFE CUTTING

ELEVATION

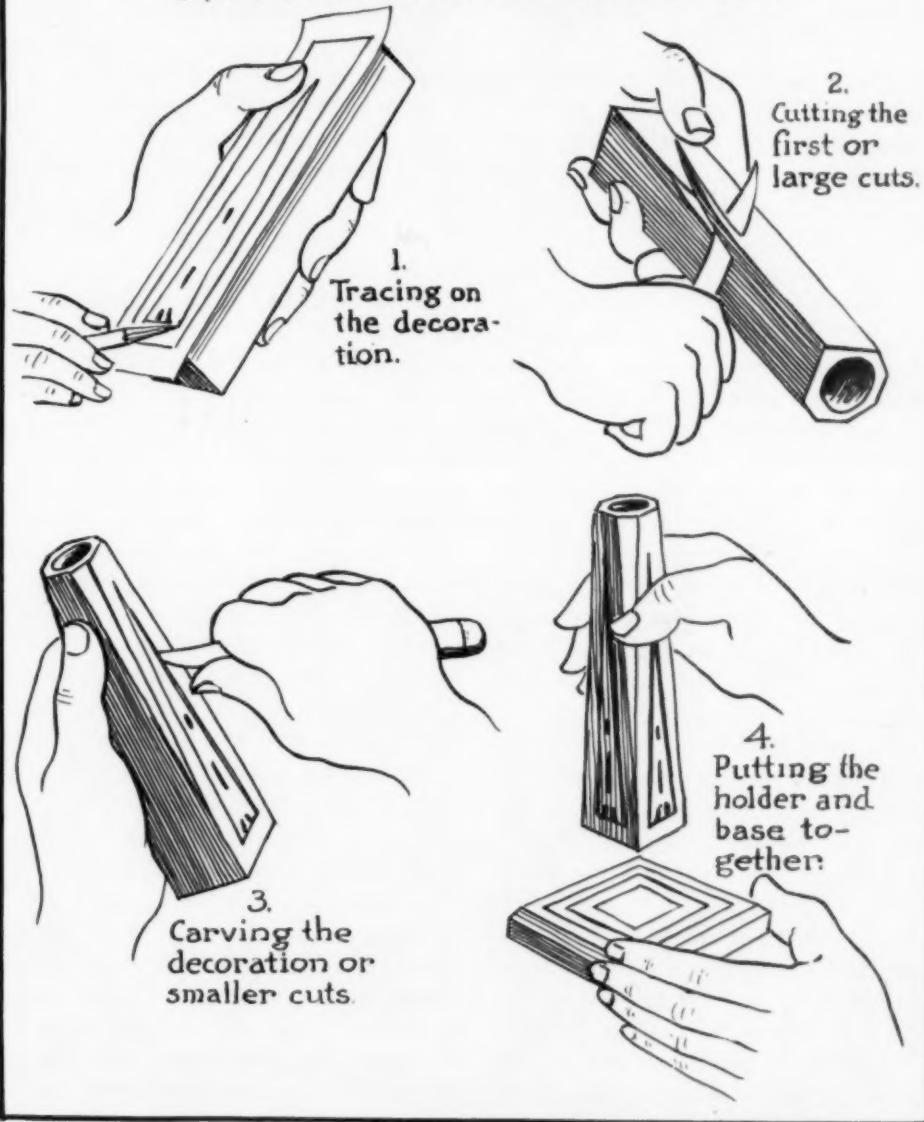


PLAN

TWO PAGES BY FRANK B. ELL SHOWING HOW TO MAKE HAND CARVED CANDLESTICKS.
THIS PROJECT IS A GOOD ONE FOR BOYS WHO ARE HANDY WITH THEIR KNIVES

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PLATE 2.

HOW TO PROCEED CARVING AND
CONSTRUCTING CANDLESTICK

BY FOLLOWING THE DIRECTIONS SHOWN HERE, AN ORDINARY PIECE OF WOOD CAN BE TRANSFORMED INTO AN ARTISTIC PIECE OF CRAFTS WORK. TRY IT

with tallow upon its surface, should be kept handy for occasional whetting of the knife blade, thus keeping its cutting edge smooth.

The old saying that "It's a poor workman who complains of his tools" is a good one, but it cannot mean that any workman should persist in working with tools in poor condition. It must mean that a good workman will keep his tools sharp and in good condition so that he will do better work and enjoy it.

When cutting and carving the candlestick into shape and design, each piece should be worked upon separately before fastening them together. By doing this each piece can be handled at will and be more easily carved than when connected.

Cut the general outline shapes or larger cuts first, before carving the motifs or decorations. These motifs should then be planned to fill the surfaces left, after the shape has been cut. These larger cuts should be done with the knife firmly gripped, as in whittling, so as to make full use of the blade.

The carvings and decorations are nearly always small cuts and piercings, which are done with the point of the blade, and the knife should be held differently for this part of the work. This is shown in Plate 2.

After both the candle holder and base have been carved and shaped, they are then ready to be connected.

By measurements or by drawing diagonals on the base the center may be located for the placing of the candle holder.

On the end of the candle holder, opposite the end having the hole, put

some good make of glue, then place it upon the center of the base and put the candlestick away to dry.

The candlestick, as far as carving is concerned, is now finished. Its artistic value can be varied much by staining and coloring to harmonize it with its surroundings.

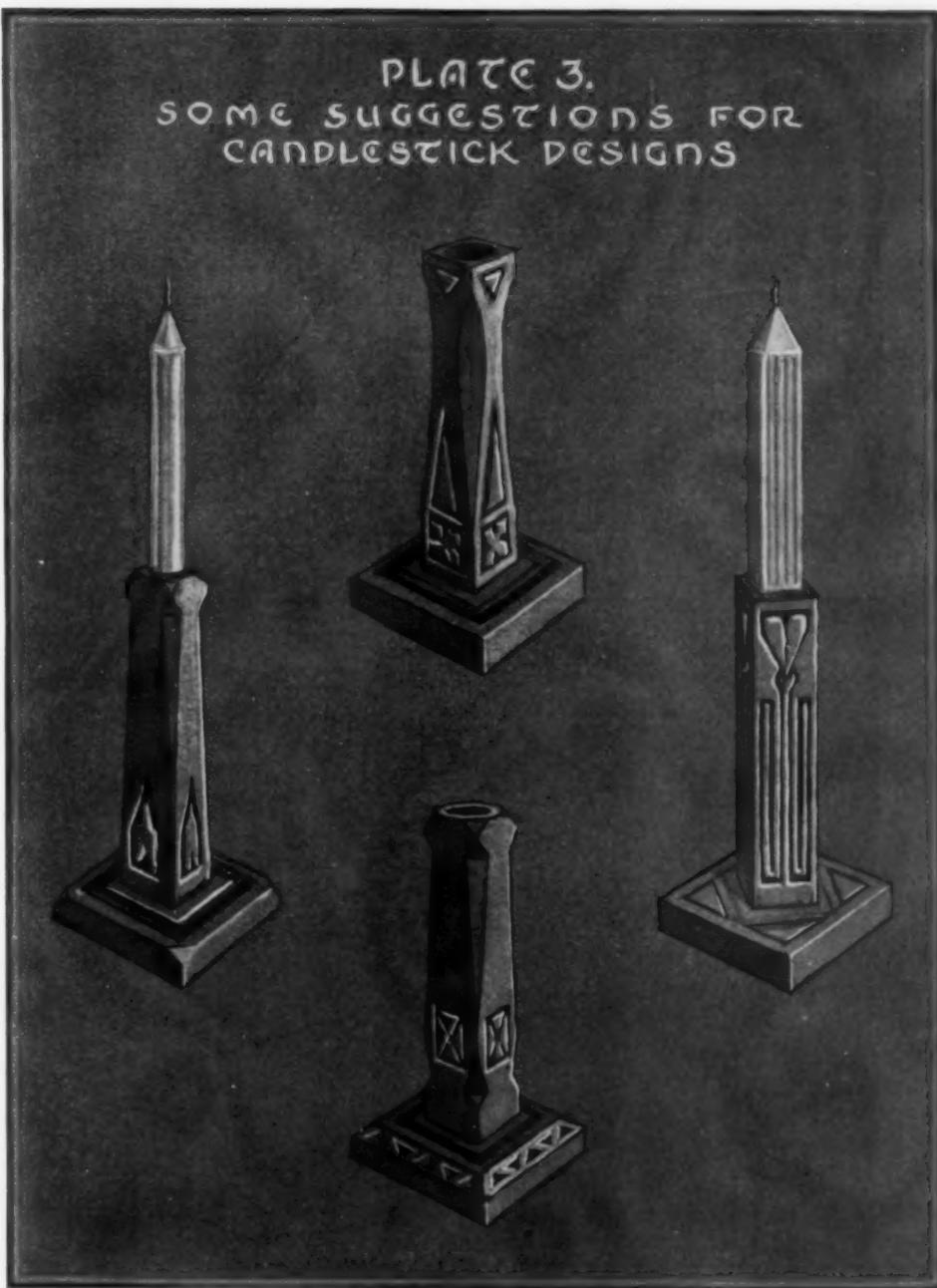
Plate 3 illustrates a number of candlesticks as suggestions for numberless designs that may be produced from this same set of measurements. This serves to give them all a unified character throughout.

Children as well as "grown-ups" will find much pleasure in designing and working out a set of handmade candlesticks. They can be planned to harmonize with the other settings in the dining room, bedroom, or living room.

By varying the proportions, an unlimited number of decidedly different variations may be produced. As to finish, they may be stained or waxed, painted in flat colors of oil paints or finished with a high gloss so as to give a spot of color needed in the room. Oftentimes it is a good plan to purchase the candles first before painting the candlesticks. Then the color used can be mixed to harmonize with the candles. Hand dipped candles will go well with these carved candlesticks.

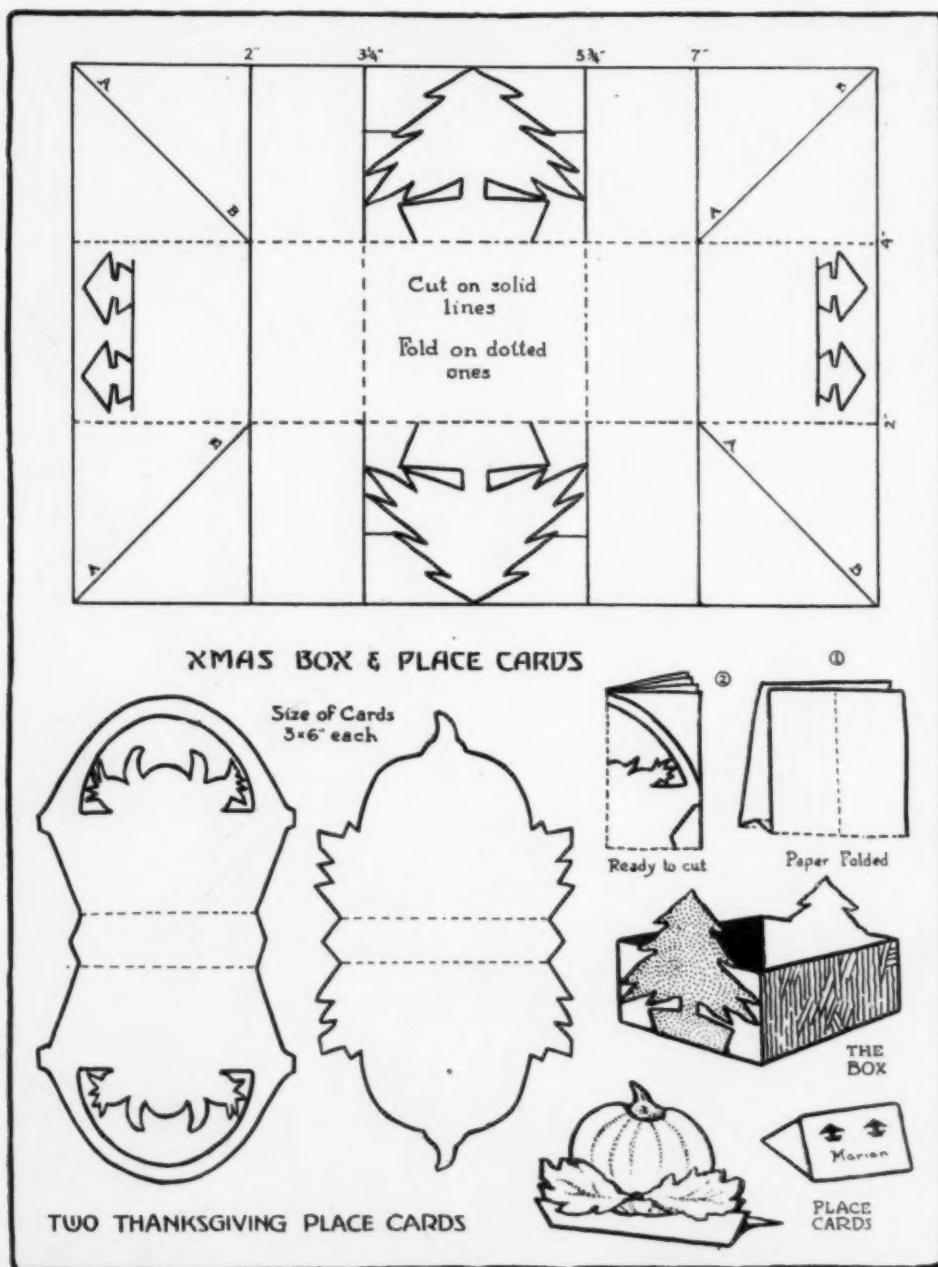
Carving with a knife has great possibilities. Drawer pulls, door stops, curtain pulls, toys and numerous other things can be produced in this way. In addition to the tangible results produced for home use the young craftsman is learning good design, proportion, modeling and color. Besides this he is cultivating a keen eye and a steady hand.

PLATE 3.
SOME SUGGESTIONS FOR
CANDLESTICK DESIGNS



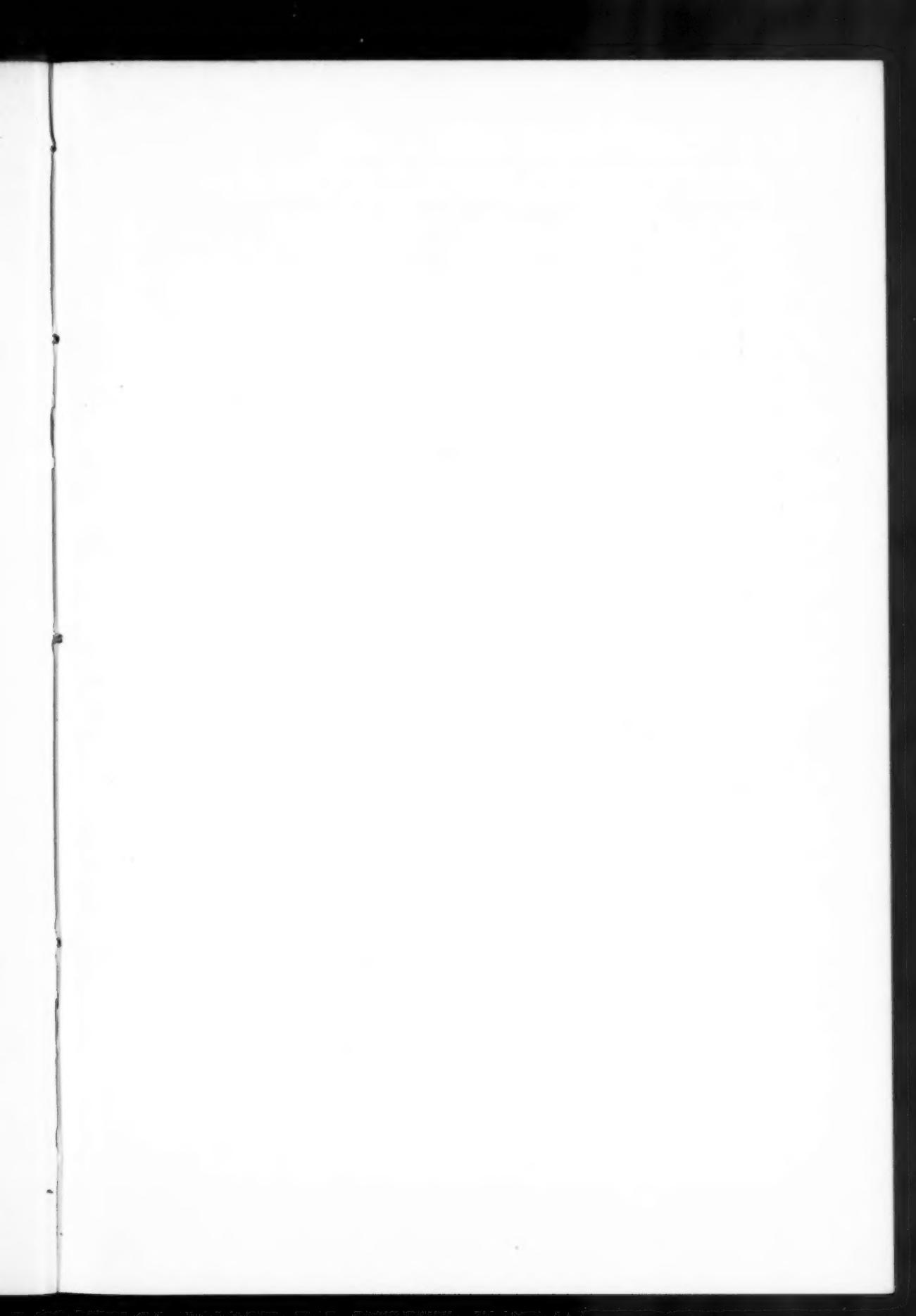
A FEW SUGGESTIONS FOR CANDLESTICK DESIGNS. BY HOLDING TO SIMPLE, WELL BALANCED FORMS, MANY VARIATIONS OF THIS IDEA MAY BE PRODUCED

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SOME GOOD IDEAS FOR YOUR HOLIDAY TABLES. THESE ARE ALL EASILY MADE AND FORM INTERESTING PROJECTS FOR THE CHILDREN IN THE GRADES. DESIGNED BY MISS E. P. LINDNER, BLOOMFIELD, NEW JERSEY

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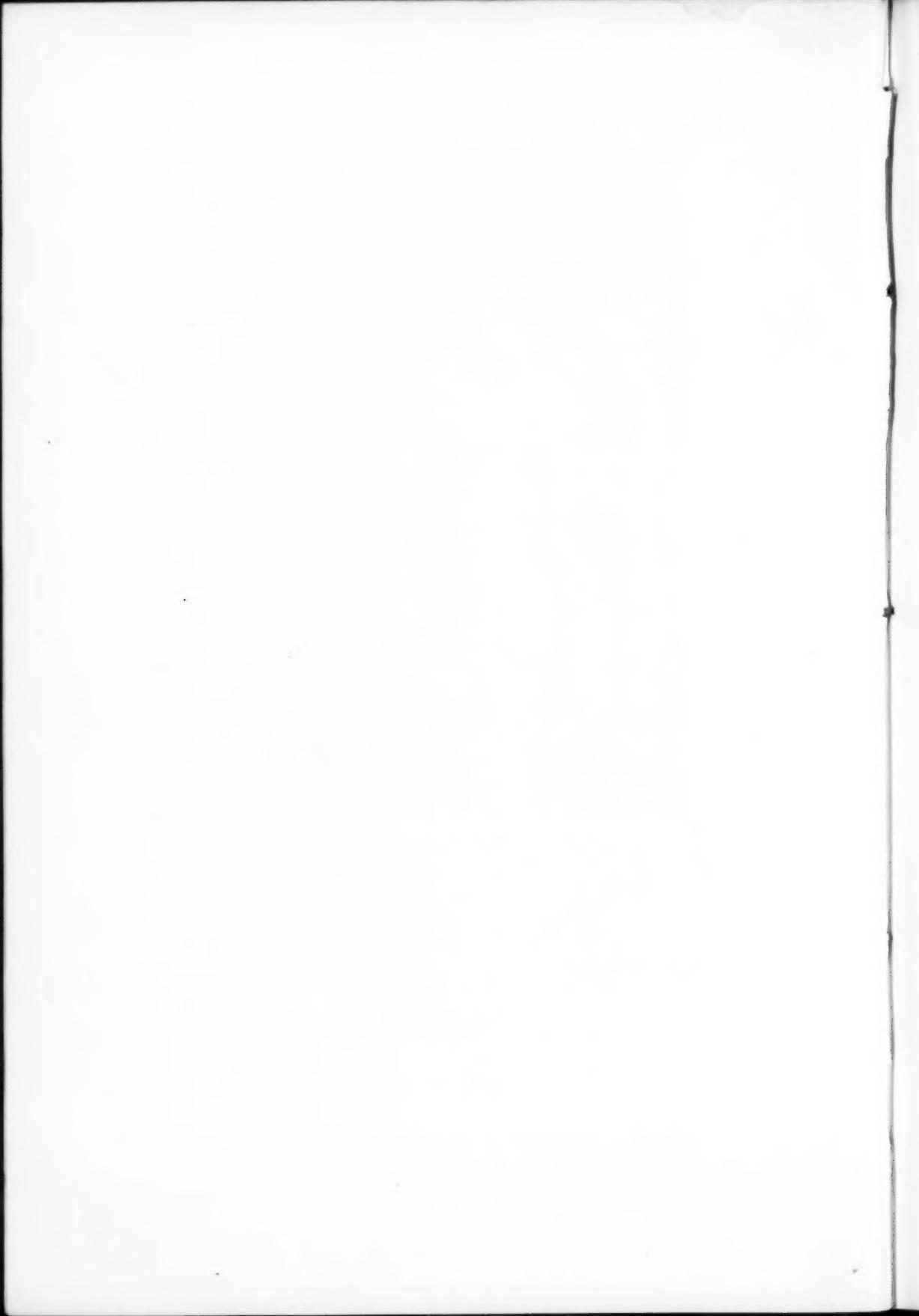
A Bathroom in Soft Sea Green

Just to say, "This is a sanitary bathroom," sounds too prosaic. And yet this term describes this room so well; no inaccessible corners around the bowl or tub. The walls done in Flat-Tone and the woodwork and wainscoting, tile-like in their mantle of Old Dutch Enamel, so easily washed. Let the children splash to their heart's content—there is nothing they can damage.



A Happy Treatment for the Dutch Colonial House

Much of the charm of this simple little home is due to the effective manner in which advantage has been taken of the natural surroundings. The little Dutch garden in the foreground provides color which makes one appreciate the clean combination of ivory and willow green all the more. Bright color has been introduced in the porch curtains and border flowers. Placing the living porch away from the front door affords greater privacy.





Small Priscilla wishes you
Happiness the whole year thru.
Young Johnathan, with twinkling eye
Says Whistle as the days go by.
A cheerful heart, says Mother Mine,
Will leave your worries all behind.
The Pilgrim Fathers, staunch and true
Were not more good and loyal than you.

SOME IDEAS
TO USE ON
THOSE
THANKSGIVING
PLACE CARDS



MIRIAM

LEMAY

A NEW ENGLAND FAMILY. WHILE THESE HEADS WILL BE USEFUL FOR A VARIETY OF DESIGNS
THEY WERE PRIMARILY PLANNED FOR CHILDREN TO USE IN DECORATIONS FOR THE HOME TABLE

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A Shadow Play of Doctor Dolittle

A. MONTGOMERY ISENBERG

SHADOW PLAYS and Puppet Shows have come into great popularity of late. All children like plays of this kind and the unique and grotesque effects possible through the use of these animated characters hold the youthful audience spellbound.

So well have these plays succeeded that plays given for audiences of grown-ups are well attended and compare very favorably with stage productions of other kinds.

The problem of working out and conducting such a play affords a splendid crafts project for the schools, in which art can be used in correlation with the various departments. A simple shadow play and an explanation of how it worked out is given here.

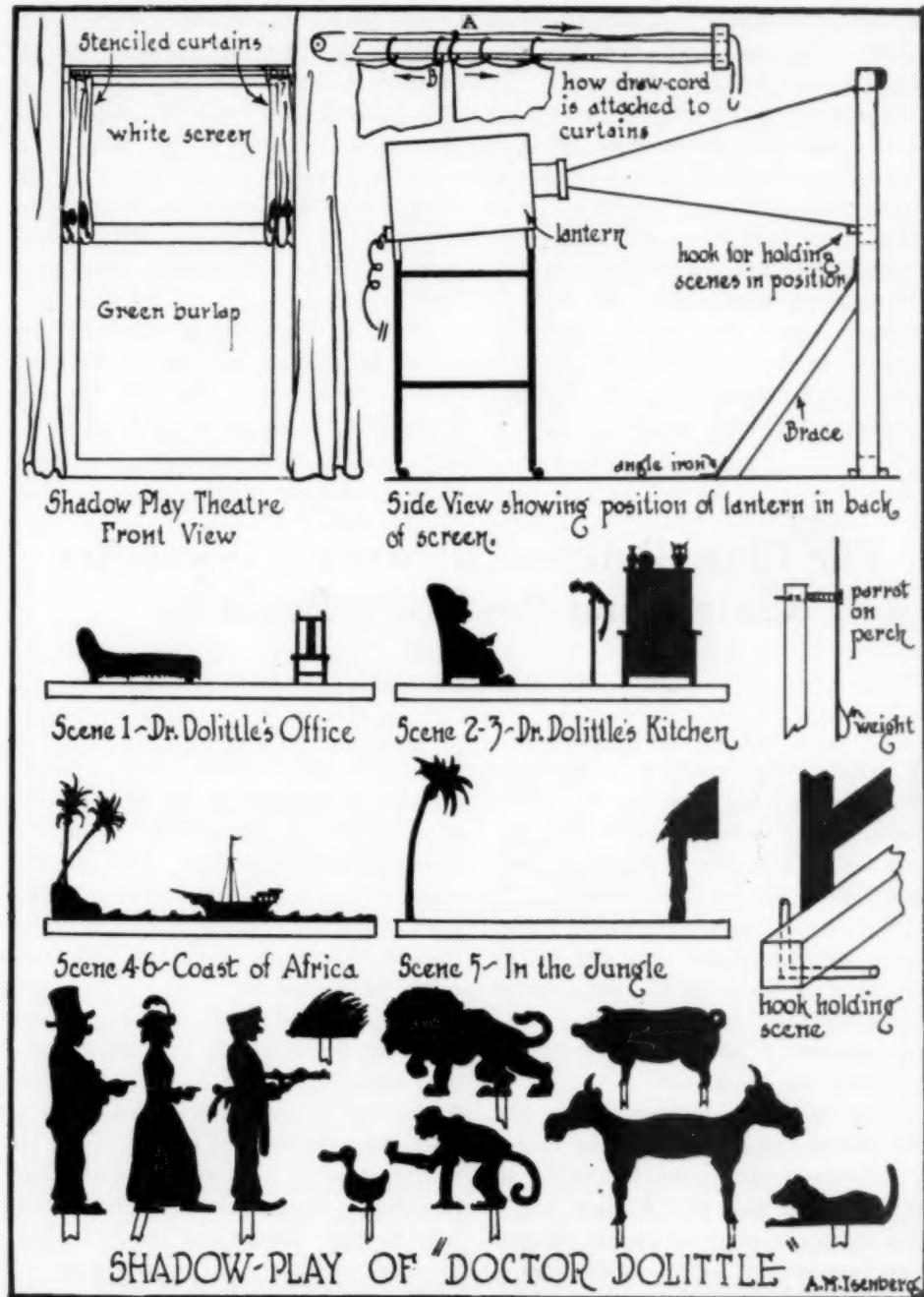
This shadow play with a dialogue of Hugh Lofting's book "Doctor Dolittle," was presented very successfully by the fourth grade students of the Utica Country Day School. Hugh Lofting attended the presentation and was delighted with it.

The frame, or theatre, was constructed in the school shop by the boys, from two by four stock and joined by half-lap joints. The height was seven feet, the width three feet. The center bar was four feet above the floor, thus preventing the operators from casting their shadows on the screen. The green burlap of the lower part allowed the dialogue to penetrate. Two wooden braces, attached to the floor and screen

by angle irons, kept the theatre upright while two sticks nailed to the floor prevented it from "creeping."

The curtain was made by the girls under the supervision of the domestic science teacher and stenciled along the lower edge with black silhouettes of animals. Small brass curtain rings attached to the upper edge of the curtain allowed it to slide back and forth on a wooden dowel rod. The right curtain was attached at "A," and the left one at "B," thus allowing the two curtains to be worked simultaneously. For this performance a projection lantern furnished the necessary light. During the rehearsals an ordinary electric light bulb was used quite satisfactorily.

The characters were cut out of cardboard and mounted on small sticks, allowing about eight inches for manipulation. The arms of the characters were attached by brass paper fasteners which allowed movement. The hands were weighted and raised by the use of a strong silk cord. Doctor Dolittle was attached to the chair, in scene 2, by a fastener and was moved backward and forward as action directed. The parrot was fastened on the perch in such a way that pulling a string would turn it completely over. The owl on the cabinet blinked occasionally. The ship in scenes 4 and 6 was attached to a stick and moved forward with a slow rocking movement. When it ran aground, a duck, attached to a wire



CHARACTERS DESIGNED BY MR.ISENBERG OF NEW HARTFORD, N. Y., FOR THE SHADOW PLAY. SUCH A PLAY MAKES AN ESPECIALLY GOOD CORRELATION PROJECT AND DOES NOT INVOLVE MUCH EXPENSE

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jumped overboard and supposedly swam ashore. The tail of the dog was also movable and wagged incessantly.

Each scene was fixed on a long stick which was held in position by two hooks fastened in the back of the frame of the white screen. The curtain was drawn after each scene, and that scene removed and replaced by the next one. The ship was designed by the class in drawing, while the other characters were cut out by the class under supervision of the art instructor. The dialogue was kept purposely simple so that it

would be within the capabilities of the children to produce. During the rehearsal it was found too difficult for the children to operate the silhouettes and speak the lines at the same time, so other students in the class read the lines while the operators worked the sticks. The characters made appropriate gestures to the words which were read.

Shadow plays along similar lines could be worked out and a doorway could be arranged for the theatre, instead of the frame as used here.

The Close Relation Between a Good Art Course and the Home Beautiful

ELIZABETH CAHILL

THE superintendent of a great reformatory for boys, one day, overheard a conversation between the matron and a boy who had been booked for dismissal several days before.

"Whatever possessed you to break the rules, Simons, the very day before you were to leave here?" the matron of Cottage No. 10 demanded.

A wan sort of smile passed over the lad's face as he replied:

"Because, Mrs. Dittman, this is the only decent home I've ever had in my life. Before I came here, I stood up to eat in a dirty hole of a kitchen and I often sat up to sleep on an old kitchen chair because we had no beds and I didn't want to sleep on the floor where the roaches were crawling about all the time."

In this lad's answer, was a whole volume of suggestion for us who are teaching art to the young. It is the most forlorn, neglected child in the classroom, the one whose home is the least attractive, in fact, who is most in need of training in the fine arts that relate to the home.

This contention was ably supported one day by a young art enthusiast, who happened to be teaching drawing to a class of part-time pupils when a district superintendent walked in. The young teacher proceeded with her lesson to a point where the pupils could take up their pencils and produce what she desired for the morning's work.

"To what purpose, may I ask, is all this waste of valuable time and material?" queried the superintendent, some-

what jocosely. (Secretly, he admired all enthusiasts, even those who soar in the realms of art.)

"I do not understand," returned the teacher, in a tone of feigned perplexity.

"Don't you think all this about color and line and harmony of proportion is above the heads of these youngsters, many of whom live in the slums and will probably never in their lives be able to realize in their homes a millionth part of the beauty you've been picturing for them with so much ardor?"

"Some of my pupils may spend their days in palaces in years to come," the teacher returned, complacently, "or they may become gifted superintendents of schools, or directors of art courses, or whatever you please to imagine, but at all events they will live in houses of some sort, even, if necessary, in a single room. If they know how it should be furnished and how to do things that will make it beautiful, they will be all the happier."

"Well, I guess no one can contradict that, but do you, in fact, give them problems that are actually related to life itself—to the decoration of real, *bona fide* homes?"

"What about this problem they are at work upon now? Hasn't it a very close relation to the real and the tangible?"

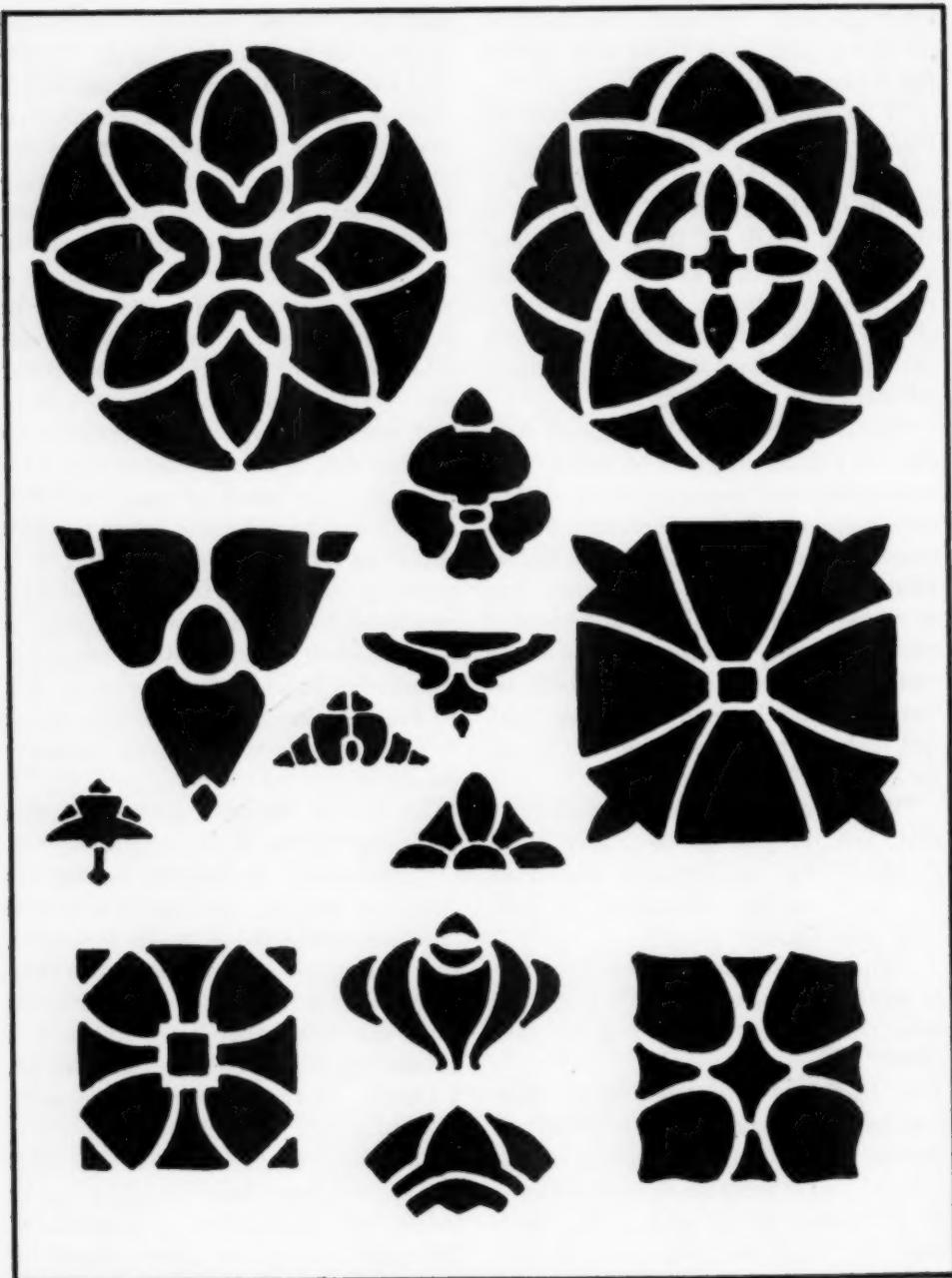
It happened that the pupils were engaged in making original stencil designs for table covers,—square, round, oblong; also stencils for window curtains and draperies to be used in the same room for which the table cover designs were being made; stencils for chair pads and for sofa cushions were also under construction. But the whole problem of line and proportion and color harmony

had been treated superbly—from the point of view of good pedagogy—in the oral lesson that had preceded the actual manual work. The week before had been devoted to stencil patterns for all sorts of bags—laundry bags, sewing bags, stocking bags, shoe bags, shopping bags, even bags of great elegance for the afternoon call or for the theatre—these, of course, being produced in such materials as silk, satin, velvet. Also the very ambitious young art enthusiast who often had her work planned weeks ahead, had determined to try her skill upon a lesson in furniture painting based upon an experience she, herself, had had at home, when she had taken an old set of cottage furniture, made in the late "Sixties," and had repainted it after the present day mode of enameled, hand-painted, bungalow furniture. Incidentally, she explained to the superintendent what she hoped to accomplish in the lesson on furniture painting.

He showed his keen interest at this point, by venturing a suggestion:

"Don't forget to have the youngsters stencil a rug (in miniature) that will harmonize with the exquisite furniture, the covers, the draperies. And then be sure to let them design the dress they will wear when they sit in that entrancing room. That was the manner, I believe, in the days of the Empress Josephine."

She triumphantly assured him that the dresses had been designed weeks before and she led him to a section of the room where the dress designs on paper—original creations, every one—were even then artistically grouped against the buff painted wall. Furthermore, she added, very jubilantly, the



STENCIL DESIGNS MADE UP AND USED IN TEXTILE WORK BY GIRLS IN CONTINUATION CLASSES. ALL ART STUDENTS SHOULD BE ENCOURAGED TO RELATE THEIR ART TRAINING AS CLOSELY AS POSSIBLE TO EVERYDAY LIFE

The School Arts Magazine Alphabeticon, November 1922

dresses, themselves, had been produced in the sewing rooms and would soon be shown at a special exhibit of the work in domestic arts, to be given for the benefit of interested parents and the other residents of the school district.

The whole course in art in that school, which happened to be a junior high school where the pupils were doing half-time work, had been carefully worked out by the director of drawing, in co-operation with the teacher of sewing and other domestic arts. The whole course centered in the home, in the study of problems that all home-makers, men and women alike, should very properly be interested in handling and in solving.

In a great eastern city, an inspired director of drawing (who believes that even kitchen chairs are entitled to their share of beauty) has shown a very deep and a very continuous interest—notwithstanding numerous obstacles—in the work of pupils in the continuation classes. A firm believer, as she is, in the absolute *need* of a study of the beautiful and an equally firm believer in the capacities of pupils for creative work related to the problems of life itself—of the home as the very center of life—she has succeeded in working out a course in harmony with the requirements of the State Board of Supervisors for Continuation Schools. In her district, there is constant correlation between the department of

drawing and painting and the department of domestic arts, so that pupils not merely produce their designs with suitable harmonious color schemes, but they actually produce the table covers, bags, belts, trays, hats, dresses, all of which they have the privilege of taking home when the materials used are their own.

The accompanying illustrations show some of the work of the part time pupils, at school only one day of the week and at work the other five. When the work covered by the drawing course was completed, the material was taken to the sewing room, where the needle did its part in producing the cover, the bag, the dress.

It is hardly necessary to state that the pupils expressed a very deep interest in this admirable course. The gifted pupils found it extremely fascinating. Less gifted pupils found it satisfying, and moreover, profitable. Parents, superintendents, members of the Board of Education were willing to admit that the pupils were, at last, accomplishing something in the art course, which, in many communities, is still regarded as a "very expensive luxury to be indulged in by pupils of the public schools!"

The gifted director of drawing goes on developing her work. She it is who can best realize how splendidly the foundations are being laid for beauty in the homes of the generation to follow our own.





A WOOD BLOCK COUNTERPANE DESIGNED BY HAZEL HUSTON. HOME DECORATIONS CAN BE MADE PLEASING AND INDIVIDUAL BY THE USE OF A LITTLE ART AND INGENUITY.

The School Arts Magazine Alphabeticon, November 1922

Serving Trays

CLARA M. BUSH

MANY embryo lectures and short talks were given by the teacher to a class of thirty backward boys on the subjects of *Saving, Using Up Old Material, Keeping Down the Cost of a Project*. Each time those same thirty boys sat up like so many sticks, looking and listening with their physical eyes and ears, but with their mental eyes and ears busy in other directions, or lulled into complete passivity. As far as response was concerned, the teacher might have been talking in a language other than English, which indeed was the case,—inasmuch as those subjects were wholly unfamiliar to the boys—had not entered into their experience—had not become a part of their lives.

Then it dawned on the teacher that while lectures and talks might have their places in the world, HER job was to find a method that would enter into their daily experiences—something that they could DO as well as hear. So it was announced one morning that any boy who found discarded material of any description could bring it to school and the class would try to convert it into a useful and beautiful piece of work, the cost to be approximately nothing.

The first thing that answered the S. O. S. were two long pieces of old picture molding, triumphantly “toted” in by a smart Aleck, whose dancing eyes plainly said, “Now I’ve got you, Miss Teacher!” By strong effort the teacher concealed her feeling of utter helplessness and received the contribu-

tion with hearty thanks. For the next few hours she did some desperate thinking, for here was a challenge which would decide forever the value, or the contrary, of all her lectures and talks.

Soon the teacher felt complete mistress of the situation. Curiosity ran high when a boy was asked to cut each of the pieces of picture molding into two sections, one 16" and the other 12", miter the ends and glue and nail the four pieces to form a picture frame. This job was well-done in short order and the class all excited for the next step. Many begged to know what the project was, but curiosity was too good a pal to be given away by the teacher. So the next instructions were given in whispers to another boy, who, with amusing self-importance, drew a simple, graceful contour on paper used it for a pattern and cut out two handles with a fret saw. A third boy fastened these handles to the short sides of the picture frame and the whole thing was well sandpapered. When the frame, with its handles in place, was held up, a great roar of excitement rose from thirty throats and cries of “Serving tray, serving tray” announced that the secret was out.

Then inventive genius came into play and two boys leaped to their feet fairly yelling, “Make ‘em outa old picture frames! We can get hundreds of ‘em.” Then the whole thirty began talking at once, trying to tell the teacher of hidden stores of old picture frames, to which they alone held the keys, etc.,

etc.,—and at that moment Thrift, Salvage, Economy and Interest in Productive Labor came to dwell in our schoolroom.

NOW—no roving eyes, no vacant faces, no impatient movements, no tapping of pencils, no watching the clock;—but Live Interest; Careful Planning; Eagerness for Work; a Desire to Save and Make Over and Use Up anything and everything to keep down the cost of making the serving trays to nothing.

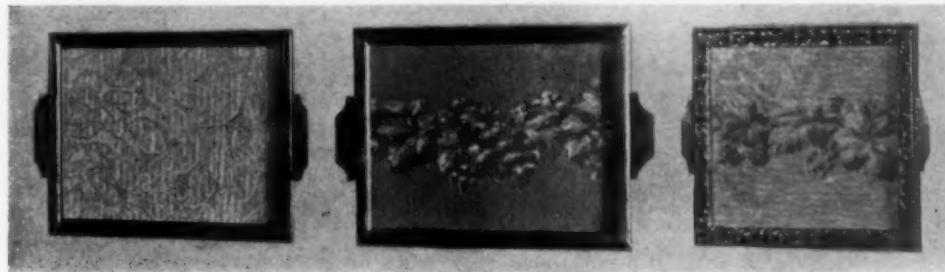
The one idea which went home that night with the boys was to GET picture frames. Attics were searched—store-rooms were raided—cellars examined—clothes presses overhauled—mothers importuned—aunties visited—grandmothers coaxed—waste barrels behind stores looked over—neighbors offered services with pay given in old picture frames—with the result that next morning old picture frames of all sorts hung on every available nail and hook in our schoolroom; they stood in friendly groups on the window sills; they lay piled in restful quiet on the work benches; they leaned in graceful abandon against the walls; they were put to sleep under children's seats; until the teacher's imagination made her see each child's face through an old picture frame.

All the known styles in picture frames sent a representative to our carnival: large frames; small frames; wide frames; narrow frames; square frames; rectangular frames; round frames; oval frames; plain frames; carved frames; frames decorated on the corners; frames with inside beading. Some frames, so loath to part with the pictures they had so long protected, brought them to school with them. Can you remember, some

time back in the dark ages, people used to "work" perforated cardboard mottoes? And have you ever heard of "spatter work"? Did your grandmother ever tell you about framing a wreath of hair flowers? And have you not seen a wide, wide picture frame, made of successive small frames, arranged to "lend distance," with the faraway opening only enough to contain a photograph? That kind of frame was a godsend to us, for the boy who corralled it farily stuttered in his anxiety to tell his teacher that he could "take it apart and make FOUR trays." And he did.

After the morning prayer, we started on our great undertaking of supplying all the families in the district, and their near and far relations, with artistic serving trays. Our early start was to prevent utter annihilation of the regular work, for my usually slow, apathetic, lymphatic, listless boys were now possessed of individual dynamos. No masters of fate, no solons of the law, no leaders of any army, no makers of an empire, ever had a better laid-out line of attack than these boys. They swooped down on the hammers and tightened any sprung corners; they tore the smug-looking sheets of sandpaper into unrecognizable shapes and sandpapered their frames; they took the best pieces of wood from old boxes—(remains of former metamorphoses) and cut out backs to fit their frames; and they were shocked into quiet when the clock pointed to twelve, noon.

Lessons were wonderfully well prepared that afternoon, for they looked forward to another morning of work on the trays the next day. And a thoughtful crowd of boys went home that night,



SOME OF THE SERVING TRAYS

weighted down with the great responsibility of getting glass for nothing. (Some were fortunate enough to have found frames containing glass.)

Like a group of nurse-maids came the boys the next morning, their pieces of glass wrapped up and carried as carefully as a first-born baby, the owners hardly letting it go out of their hands. Wonderful were the tales of prowess they related. Many had found pieces of broken glass in storerooms or attics; one had begged a misfit pane from the cellar window; another had persuaded his father to take out a cracked glass from the china cupboard; a third was passing a house where a glazier was setting a new light of glass and when he had obtained the owner's permission for the broken glass, asked the glazier to cut it for him; others went to a house in the neighborhood which was being wrecked and asked for pieces of broken glass; another promised to make an extra tray for a glazier friend in return for some glass;—and thus was settled the great question of lighting.

Invention, even when spurred to its greatest heights by necessity, could not obtain enough silk and satin to line the trays and the whole enterprise was on the point of passing into the receiver's

hands, when one of the sorrowing workmen startled us by shouting, "Wallpaper would be a heap better'n old silk or satin anyway." The class looked upon him as the savior of their professional reputations and he bore his honors modestly. Then scouts started out to get wall-paper. A few doors below the schoolhouse was a paper store which the active scouts visited. The affable proprietor showed them two waste barrels. After a bit of reclamation work on the part of the scouts, they legged it back to school with four large 1920 and 1921 sample books. Almost on their heels came the second squad of scouts with two more books and again the tottering enterprise was propped up. Such designs and color harmonies! The boys felt that they had conquered the world as regards acquisition of picture frames, but with this wealth of beautiful wall papers, they sighed for "more worlds to conquer." And such an artistic sense as they developed; "Would this paper harmonize with the paper on our dining room walls"? "My mother always uses blue runners on her table so I must have something with blue in it." "We use pink candles when we have company, so I will take this paper with the pink roses on it." "Our dining room is

rather dark, so I am going to choose a light paper." When some boys lamented that the beautiful borders were not going to be used, a young designer conceived the idea of cutting out a border of roses or grapes and pasting it across the center of a piece of wall paper of harmonizing color. And thus we obtained the victory over raiment.

In the teacher's mind the whole thing was finished with the pasting of the wall paper and an extra backing of plain paper put in place. But the finicky young artists had looked in the windows of the art stores,—indeed some of them had gone in, and they scorned a finished tray which was not backed by a piece of cloth. So, to make life livable, the cloth had to materialize—and it did. Pieces of the baby's flannelette night-gown; a remnant of mother's kimona; a portion of the interlining of big brother's reefer; a part of the flannel for grandmother's petticoat, soothed the artistic temperaments and the world continued to revolve as before.

But the finders of the picture frames, the getters of glass, the scouts for wall

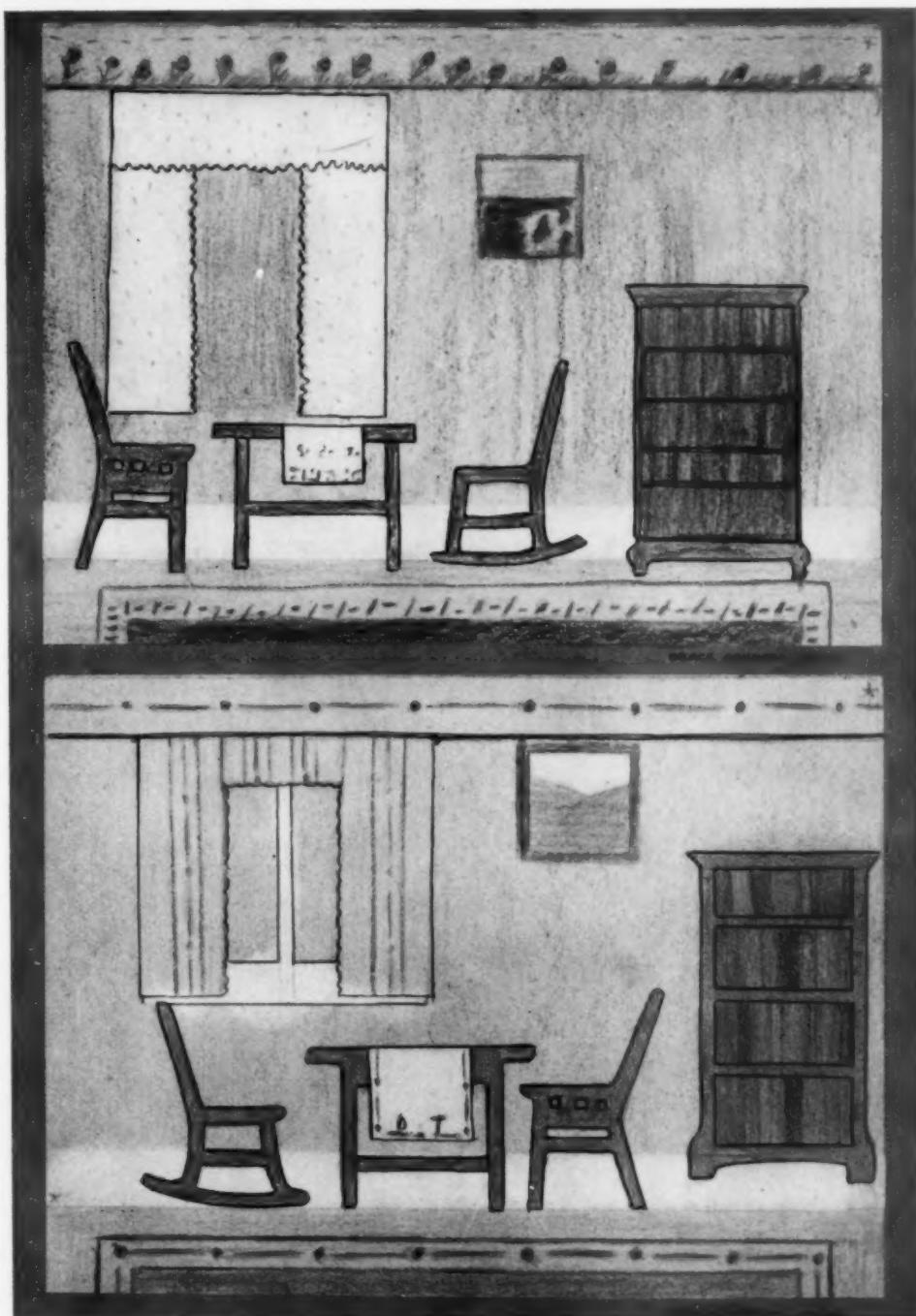
paper, the searchers for cloth, met their Waterloo when it came to the mahogany finish. Work their imaginations as they would, prod their inventive genius as they did, they simply had to learn the hard lesson of accepting defeat; and so, like brave men, they formed themselves into groups of four or five boys each, each group to form a pool of ten cents to buy a can of varnish stain, which quickly changed the cheap wood to aristocratic mahogany.

Our collection of truly beautiful trays received the plaudits of the building and then the "triumphal march" was started homeward. Wrap up their trays? I guess not! Heads up, eyes front and stepping high, they went through Main Street, stopped again and again by strangers to admire the work and hear its life history.

This project is one of the easiest to undertake, requiring no working drawing and practically no measurements; yet for artistic effect, it is wonderful. Why not prove these statements for yourself?

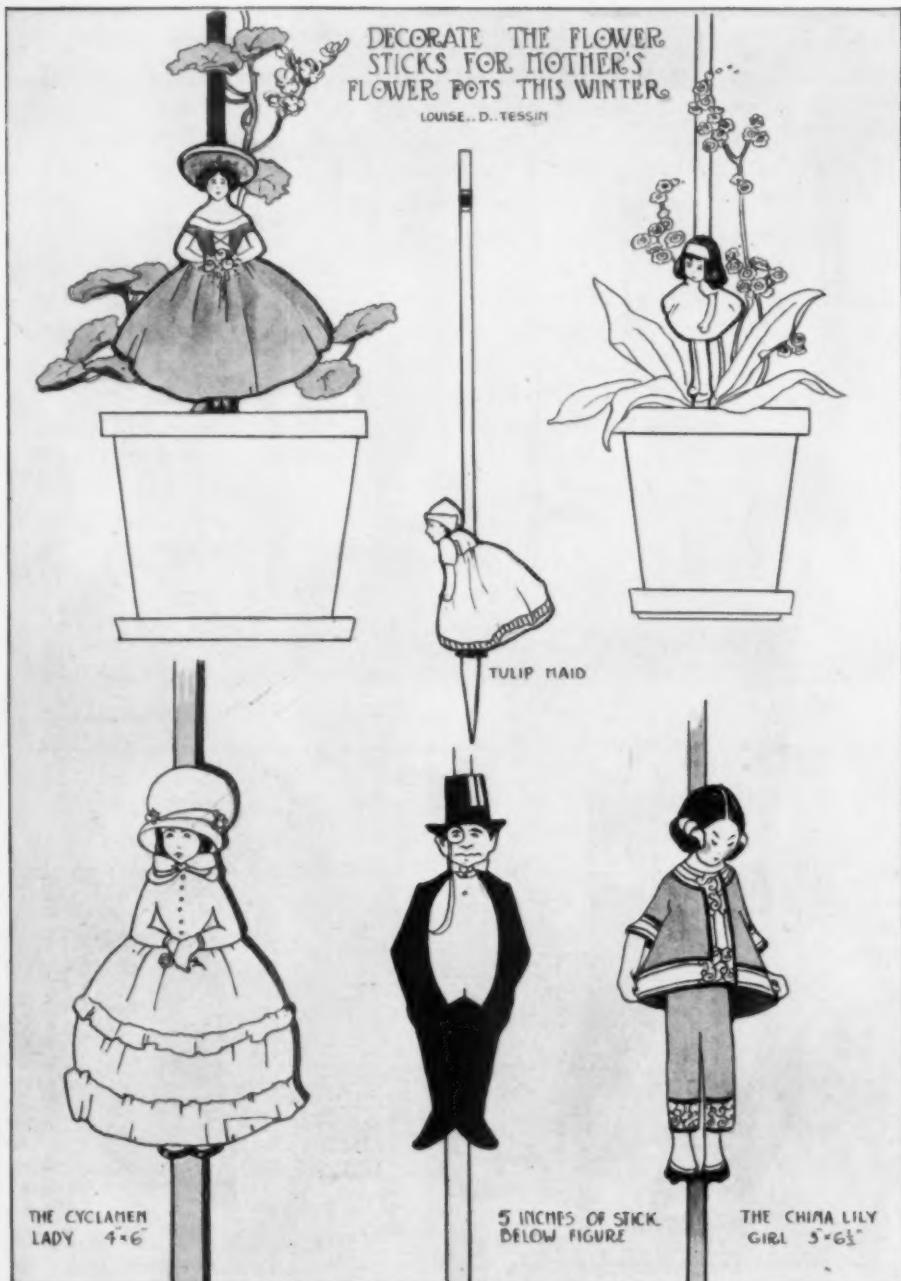
NOVEMBER

THIS IS THE MONTH OF SUNRISE SKIES
INTENSE WITH MOLTEN MIST AND FLAME,
OUT OF THE PURPLE DEEPS ARISE
COLORS NO PAINTER YET COULD NAME;
GOLD LILIES AND THE CARDINAL FLOWER
WERE PALE AGAINST THIS GORGEOUS HOUR
—Lucy Larcom



A GOOD PROBLEM IN HOME PLANNING. CHILDREN WERE GIVEN OBJECTS TO CUT OUT AND ARRANGE PROPERLY INTO ROOMS, UNDER DIRECTION OF MISS SPOFFORD, DANVERS, MASS.

The School Arts Magazine Alphabeticon, November 1922



NO HOME IS COMPLETE WITHOUT FLOWERS AND A GOOD GARDEN. HERE ARE SOME CLEVER DESIGNS BY MISS TESSIN OF NAPA, CALIF. THEY MAY BE CUT FROM THIN BASS OR ELM WOOD

The School Arts Magazine Alphabeticon, November 1922



SOME OF THE PRIZE WINNING POSTERS IN A "DON'T DESTROY" CAMPAIGN. THE PITTSBURGH TEACHER'S ASSOCIATION OFFERED PRIZES FOR THE BEST ESSAYS, MUSIC AND POSTERS IN THE GRADES AND HIGH SCHOOLS. THESE WERE SENT IN BY MISS B. M. NEEL, ART SUPERVISOR.

The School Arts Magazine Alphabeticon, November 1922

Fancy Boxes

JANE LITTELL

ANYONE who learns to ornament gift boxes finds a way to turn long winter evenings into immediate profit. Little artistic talent is needed to decorate boxes, unless that talent be expressed with a glue pot, a small hammer, and some upholsterers tacks.

Ornamented boxes are not necessarily all intended to carry gifts, but such a personal touch makes the smallest gift convey more of the thought of the giver, and it is doubly appreciated.

Empty boxes, made to hold the greatest variety of things, and ornamented in every possible way, are for sale in nearly every gift shop and department store. There are even occasional shops in some cities that sell nothing but boxes—gift boxes made to order in every conceivable shape—cake boxes and candy boxes with lace frills inside, hat boxes, dresser boxes, powder boxes, trinket boxes, jewel boxes, handkerchief boxes, and on to the end of a list that seems endless. Nearly every shop selling these boxes will handle yours on a commission basis.

The vogue for decorated boxes wends its way gracefully through every material that boxes are made of. Wooden boxes, are hand carved, painted, inlaid with other woods, or padded and covered with brocades and silks. Glass containers for powder, candy and the like receive a coat of paint or a dress of brocade and gold lace. Tin boxes are painted a bright hue and decorated with a design in colors. Pasteboard boxes are covered

with wall paper, with cretonne, or with satin. Queer shaped boxes are made of buckram and pasteboard and covered with any material that fancy dictates.

When it comes to the unsightly hat box in one's own closet, dusty, maybe, and fingermarked, would it not benefit by a coat of wall paper? Then let us, with a pot of library paste and a pair of shears, give the hat box a dress of gaily flowered wall paper. In putting on the wall paper, it is necessary only to paste the paper along the edges to keep it in place. Then when the wall paper is in place, the box can be finished with a half-inch band of plain paper of the color predominating in the new cover of the box around the lid and the bottom of the box.

Would it not be easier to keep the assortment of collars, handkerchiefs, hairpins and shoe strings in order if one's dresser drawers were fitted with boxes labeled for these things? For this purpose plain white boxes should be procured—those covered with glazed paper are the prettiest. The marking on the lid may be either in block letters put on in dark ink and outlined in gilt, or the letters may be cut out of a good grade of dark paper and pasted on. A coat of shellac will keep them from curling up at the corners. This shellac, of course, will have to be applied to the whole box or it will show. A set of these boxes, labeled alike, and made to fit in a dresser drawer, will find a ready market in the gift shops.

Is there a living room table which

would not welcome a glass candy box covered with gold lace and finished with a band of tiny roses, especially if on lifting the lid, one discloses several compartments holding an assortment of goodies? These boxes are very easy to decorate. The glass boxes may be purchased in the china department of nearly every store, the gold lace comes from the dress trimming department, and the tiny roses may be bought at the same counter or made by the needle-woman at home. Glue must be used to hold the gold lace in place, using it only around the edge of the material. The edges of the material may be held in place by a narrow gold braid and the top of the box ornamented with a little spray of the silk roses. These boxes could be sold successfully through candy stores and the art departments of the dry goods stores, as well as the gift shops.

The painted tin boxes seen so much in the candy shop windows offer a new field to those who have artistic ability, wherein they may develop new ideas and find a market hungry for their work. There are painted boxes, too, which require only a sense of color to beautify. These are the boxes which are painted a light color and decorated with a procession of children dancing hand in hand, silhouetted in black against the light cover. After the background of the box is painted, and is dry ready for the decoration, any picture which will make a good silhouette may be cut out of a magazine and outlined in pencil on the box, the outline to be filled in later with black paint. These boxes with silhouette decorations are very popular and very easy to paint.

An out of the ordinary tin box I saw recently had a girl's face cut from a

magazine cover on the top, probably held in place by a touch of glue, and the entire lid was covered with coarse mesh black veiling.

Another tin box that is easy to decorate is painted black, and has for its trimming a half-inch wide band formed of tiny dots of many colors of enamel which was placed a little way in from the rim of the lid.

The round tin boxes about six or eight inches deep in which some kinds of cigars and tobacco are sold may be painted or treated to a covering of cretonne and find many and varied uses in the household. Some have hinged lids and make convenient cookie jars.

The wooden cigar boxes are, perhaps, the greatest joy to work with for they may be padded with a thin layer of perfumed cotton, covered with silk or brocade, and lined with some bright color. For a work box, this may be fitted up with loops of silk braid to hold spools, scissors and thimble. Some of these cigar boxes are fitted with a tiny hasp which should be removed before the covering is put on and replaced with slightly longer tacks so that they will go through the padding when the box is covered, or the box may be finished with a corner of brocade hanging down from the lid and closed with a snap such as are used for dress fasteners.

The smartest thing in hat boxes to be seen where the most expensive hats are sold is the round hat box covered with braided crêpe paper pasted into place and ornamented on the lid and one side with a cluster of crocheted yarn flowers. These boxes retail for five dollars each. It is well in making such a box to go over it with the water proofing materials which may be purchased with crêpe

paper and which was used to finish the crêpe paper hats we wore last summer. This water proofing material acts like shellac without leaving so much of a shine and protects the paper from wear.

The boxes in which face powder and talcum powder are purchased may be left upon a dresser without compunction if covered with dainty satin and bound around the bottom and the edge of the

lid with narrow contrasting ribbon and possibly finished with a rose made of the same material. A tube of glue and a pair of scissors are all the tools necessary. Scraps from the patch bag will be large enough.

Whether the ornamenting of boxes is done for profit or for one's own pleasure, the work is interesting and the results very much worth while.



A Model Bungalow

ESTHER L. NELSON

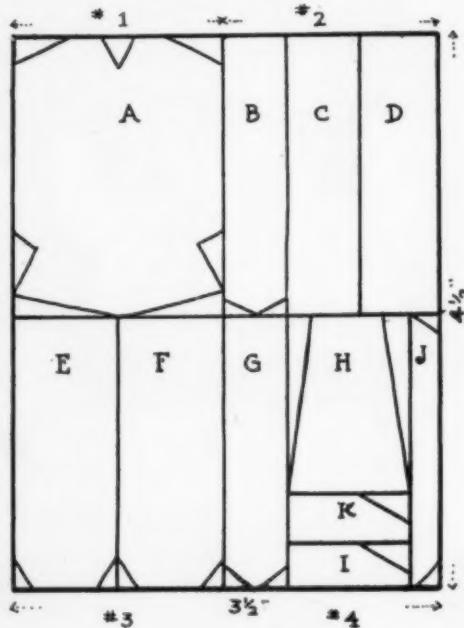
LATE LAST SPRING there appeared in the show-window of a leading real estate firm of Tulsa, Oklahoma, a miniature model bungalow built by the seventh and eighth grade manual training classes of Kendall School of that city. Many people stopped to admire the little American home, built so perfectly correct to measurements, wired for electricity and decorated so artistically in softest shades of gray and white. But as the windows were small and draped with clinging, white curtains, few people saw the Tom Thumb pieces of furniture within that made the small house so home-like, indeed, each piece a perfect model itself. There were eighteen pieces in all—six dining-room chairs, a dining table, two rockers, a divan, library table, a living-room chair, bed and dresser, footstool, and candlesticks. The furniture in the house represented the joint work of seventh and eighth grade manual

training and art classes of Kendall School. The furniture was designed and built by the boys in manual training, while the upholstering was done by both boys and girls in the advanced art classes. The sofa pillows, curtains, bedspread, doilies, etc., were creations of the girls, while over the house in exactly the right corners and nooks there appeared hand-painted pictures, lamp shades and flowers, the work of the entire art class. The furnishing of this four-room bungalow furnished excellent opportunities to the children to put into practice what they had learned in the grades about house decorating, including harmony of colors, balance and effect, etc., and Mr. M. F. Riggan, manual training teacher and Miss Elizabeth Riggs, art teacher, both of Kendall School are looking forward to this coming term's work with great anticipations of further blending the work in their respective departments.



THIRD GRADE CHILDREN OF ST. CLAIR, PA., UNDER THE DIRECTION OF MARION WHITMAN AND LUCY FOSTER, DESIGNED PAPER DOLL DRESSES. FROM THESE THEY MADE ACTUAL DRESSES FOR THEIR DOLLS. NO BETTER WAY COULD BE USED FOR HELPING THE CHILDREN REALIZE THE WAY DESIGN AND MANUFACTURE ARE INTERWOVEN

The School Arts Magazine Alphabeticon, November 1922



Take a rectangle $3\frac{1}{2}$ by $4\frac{1}{2}$
Fold and cut into four pieces $\frac{3}{4}$ "
by $2\frac{1}{4}$ ".
Cut No."I" for the coat by folding in
the center and cutting as shown above.
Cut $\frac{1}{2}$ inch strip off number "2" for
sleeve and cut the remaining piece in
the center to make legs "C" and "D".
Number "3" is folded and cut in two
equal pieces and trimmed off as shown
to make the trousers "E" and "F".
Part "4" is cut into three strips;
 $\frac{1}{2}$ inch strip G"G is the sleeve/
 1 inch strip is cut into 3 pieces "H"
for hat crown; "K", "L" for shoes.
The remaining strip "J" is hat brim.



The
Collar
and
Cuffs

Ye Handsome
Young Man

TWO STURDY YOUNG PILGRIMS FOR LITTLE ARTISTS TO CUT OUT AND PASTE TOGETHER. JULIA H. DUENWEG, ART SUPERVISOR, TERRE HAUTE, IND., USED THIS PROJECT WITH PLEASING RESULTS IN THE PRIMARY CLASSES

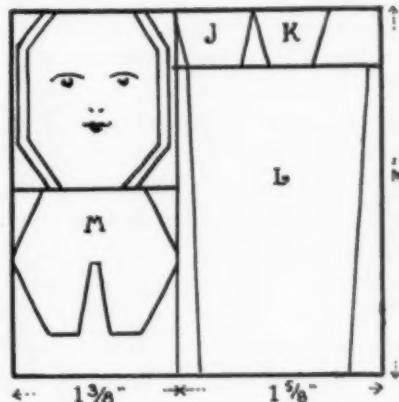
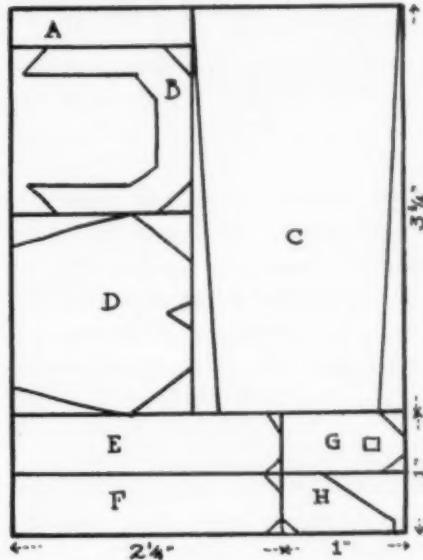


Ye Fair Young Lady

To make the Puritan Girl, take one piece of dark paper $3\frac{1}{4}$ by $4\frac{1}{4}$ and a piece of light paper 3 inches square.

Cut an inch strip off the dark paper and fold and cut into 4 pieces 'E', 'F' for the arms and 'G', 'H' for the shoes. The remaining piece is cut into two long narrow strips to make the skirt 'C', and the waist 'D', and cap 'B' and belt 'A'.

The light colored paper is first cut into two long narrow strips. From one of these a small piece is cut to make the cuffs 'J', 'K' leaving the larger piece 'L' for the apron. The other piece is cut into two pieces to make the head, and the collar 'M'.



IF THIS PROBLEM IS PRECEDED WITH EXERCISES ON THE CUTTING OUT OF VARIOUS FORMS, SUCH AS A CIRCLE, TRIANGLE, OBLONG, ETC., THE WORK BECOMES MUCH EASIER. SIZES OF PARTS ARE ALL MARKED

The School Arts Magazine Alphabeticon, November 1922

Good Ideas from Everywhere

TEACHERS EVERYWHERE ARE INVITED TO SEND IN ORIGINAL IDEAS AND ALPHABETICON MATERIAL FOR THIS DEPARTMENT. THE EDITOR IS GLAD TO CONSIDER ANYTHING SUBMITTED AND WILL PUBLISH IT IF POSSIBLE. HELPS FOR THE GRADE TEACHERS ARE ESPECIALLY DESIRED

THE Editor wishes to take this opportunity to thank the many enthusiastic readers of *SCHOOL ARTS* for the goodly amount of interesting material sent in for inspection. Unfortunately a large part of this material can not be successfully reproduced, either because of its variety of coloring, its large size, or some similar reason.

It is well to bear in mind that the most successful pages come from material composed of clear, fairly large photographs; good drawings in pen and ink or black wash; or from pictures that do not contain many colors. Much material sent in is very effective in color, but loses most of its charm when printed in black and white.

Drawings done in blue writing ink are often received, and due to the fact that the blue does not photograph properly, these drawings must be done over. All pen and ink work should be done in jet black drawing ink, similar to Higgins Waterproof.

Another item which would be of much help in taking care of material received is that of identification. If contributors would label every sheet of material or photograph on the back with their name and address, considerable delay would be eliminated in the handling of the work. Oftentimes contributors write that they are sending some posters under separate cover. Sometimes the package containing the posters arrives a week later.

On the same day, possibly three or four other packages of posters arrive, and in quite a number of cases, no identification mark will be found on any of the posters outside of some such label as "Willy Jones—3rd Grade."

The Editor does not wish these remarks to be construed as a complaint in any form, but more as a suggestion that will help the readers and contributors of *SCHOOL ARTS* to all work together so that the time thus saved can be put in to make their art magazine a bigger and better one. Let's all work together this coming year.

HOME PLANNING: One of our most pleasing ideas this month comes to us from Miss Spofford, Danvers, Mass.

These were booklets made up by children of the grades in their study of good taste in Home decoration. After lessons in color and design and dictated written work the children were asked to bring in examples of good and bad taste in room arrangement, furniture, rugs, etc. These were labelled and posted on uniform pages and the whole set made up into a pleasing booklet.

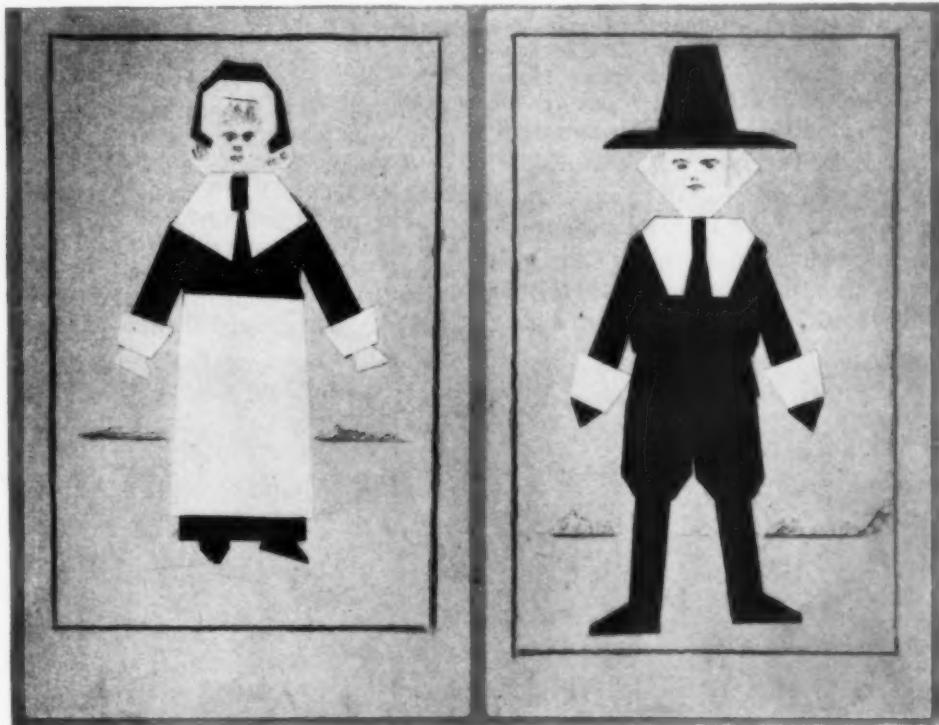
A few of the typical pages are shown along with a page from the written notes. Problems of this kind are especially valuable because of the wide range of subjects that are involved, such as composition, page arrangement, lettering, booklet construction and other

items in addition to the main one of Home decoration.

If all teachers will follow such a plan we can look forward to many more well designed and livable homes in the future generation.

GOOD DESIGNS IN ROOM ARRANGEMENT studied in another manner is seen in the page done by the sixth grade pupils. In these drawings the children were given certain specified proportions and articles and told to arrange them in an artistic manner. This they did by means of cut paper colored with crayons. Note the variation of design in those places that allow for individual expression, as the frieze, the rug and the curtains.

BIRD HOMES, in combination with posters suggesting that we remember our friends, the birds, come from the little artists of the Wilmington, Delaware, schools under the direction of Margaret G. Kairer. These posters remind us that at some future date we are planning an article on Bird Houses written by a lady who became so interested in building them that she made over forty different kinds before she was through. The making of bird houses as a manual project is always interesting and helps instill in the young artisans the idea of helping and protecting birds rather than chasing them up with a twenty-two air rifle.



SHOWING THE TWO PILGRIMS WHEN COMPLETED IN CUT PAPER AND CRAYONS

DOLL DRESSES made by children in the 3rd grade under the direction of Mrs. Marion Whitman, St. Clair, Pa. Mrs. Lucy P. Foster, Art Supervisor, writes as follows: "These little dresses are the practical application of paper doll dresses made in their drawing classes. We do not have sewing in our grade schools, but these little third graders have applied the knowledge gained through their drawing, which to me is the big thing."

There is no doubt as to the value of such a project. Lessons of this kind go far toward instilling in the minds of the children that all tangible things, whether they be dresses or steam engines or skyscrapers, must be first thought out in the concrete form. What could help more to illustrate the close relation between art and every-day life!

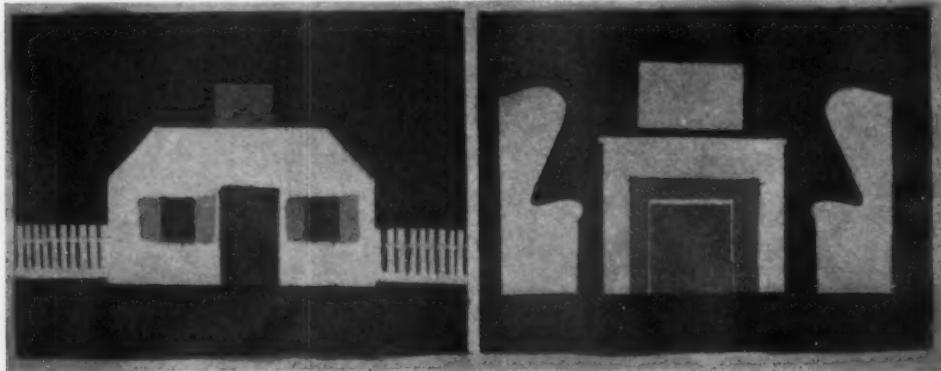
THANKSGIVING CUT OUTS for the little folks are sent in this month by Miss Julia Duenweg of Terre Haute, Ind. These are based upon angular forms all easy for little hands to cut out. The complete effect gives a rugged appearance quite appropriate to our early settlers. Miss Duenweg says:

"These lessons were worked out following a number of lessons on different forms, circles, triangles, squares, etc. The circle and triangle lessons were worked out as a result of the series of suggestions in THE SCHOOL ARTS MAGAZINE.

"In working out the figure of the Puritan boy and girl, pieces of a definite size as indicated were used. Then smaller pieces were cut by folding in two or three parts as required, with the idea before the children that they were cutting oblongs of different sizes. Therefore the dimensions that are given are for the teachers use in working out the figures."

FREE HAND CUTTINGS of a house for little artists are shown from Miss Bessie Ranlett of Lowell, Mass. She writes:

The series of cuttings was done by the pupils in the 3rd grade at So. Deerfield. There are five sheets in the series, the exterior of a house and four rooms, living room, dining room, bedroom, and kitchen. The sheets are 9" x 12" in size. We used four methods for determining the pieces of paper for the furniture. We gave the children paper cut the right size. They did the folding and cutting on the folds, estimating



FOUR OF THE FIVE PAPER CUTTING PROBLEMS DESCRIBED BY BESSIE D. RANLETT OF LOWELL, MASS.



the proper proportion by directed observation and measuring and cutting. The furniture is all free hand cutting. First experiments were all made on cheap manila paper, and the objects traced and cut from colored construction paper. I presented them in this order (according to difficulty of form)—dining room, bedroom, exterior, living room and kitchen. This series was also designed for color harmony, using only one bright color in each room. In the dining room, there were two shades of brown; bedroom blue and gray; exterior, browns, red and dull green; living room, browns and red; and kitchen browns and black.

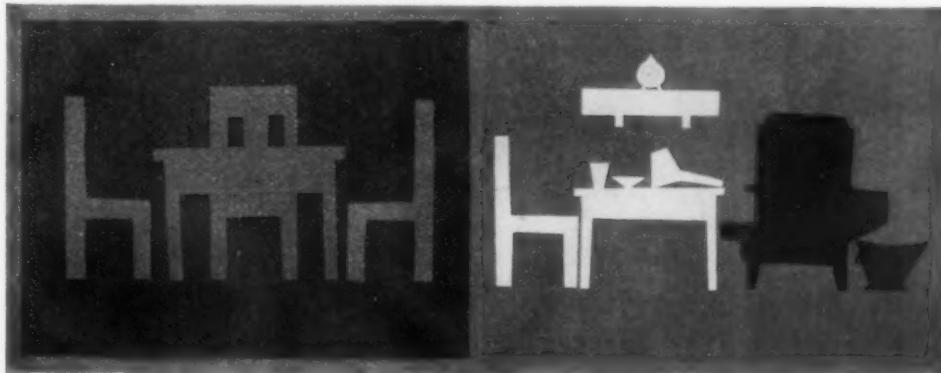
Much credit for the excellent workmanship was due to the grade teacher, Miss Edna Bulise of Hatfield. She had a most attractive bulletin for several months. The children were so pleased with them that she did not wish to take them down. Many of the pupils were little

Polish boys and girls, who work in the onion fields all summer, and others were descendants of the original settlers of historic Deerfield. The Polish children use their hands remarkably well.

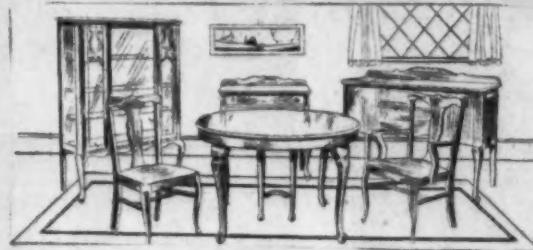
The same series was also used by Miss May Crocker of Sunderland who did excellent work with cheaper material. Many of the less expensive manila and gray manila papers were substituted for the more expensive brown construction papers, and a little red, green, and blue construction paper used for the smaller parts. She said the children liked this series the best of anything they had in drawing last year.

The more difficult sheets are well suited to the fourth grade, especially where the children have not had a great deal of cutting.

Do try them! I'm sure your children will like them as well as mine did.



THESE MAKE AN INTERESTING PROBLEM FOR THE YOUNGER CHILDREN



This is of very good taste because of
the slender lines and design



This is too much carved for good taste



This is too much carved

PAGES FROM BOOKLETS ON INTERIOR DECORATION MADE UP BY GRADE CHILDREN OF DANVERS, MASS.
BOOKS LIKE THESE MAKE AN INDELIBLE IMPRESSION FOR GOOD ON THE MINDS OF YOUNG CHILDREN
AND FORM A GOOD FOUNDATION FOR ADVANCED WORK.

The School Arts Magazine Alphabeticon, November 1922

This would be suitable for a large house because there is large furniture.

Furniture should be :-

1. Fitted to its use.
For example a chair should be strong (especially in the joints), comfortable, beautiful.
2. Simple in form.
3. Well proportioned.
4. Not too highly polished or conspicuously gaudy.
5. In harmony with the trimming and with the general style of the room.
6. Reproductions of old fashioned furniture are generally good.
7. Mission furniture is good if not too heavy.
8. Wicker furniture looks well with other kinds.
9. Stuffed furniture which is not stuffed is inserts keep from dust.

The designs on these pieces of cut glass are not good because the flowers are too big.

A room may be given touches of bright color by using beautiful ornaments.

SOME MORE BOOKLET PAGES. THE ORIGINALS OF THESE BOOKLETS WERE NEATLY MADE UP AND BOUND AND SHOWED CONSIDERABLE INDIVIDUALITY AS TO TEXT AND ARRANGEMENT.
MISS SPOFFORD, SUPERVISOR



POSTERS MADE BY 8TH GRADE CHILDREN, WILMINGTON, DEL., UNDER DIRECTION OF MARGARET G. KAIDER. IF THIS IDEA CAN BE FOLLOWED UP BY THE ACTUAL MAKING OF BIRD HOUSES, SOME ENTHUSIASTIC ARTISANS ARE SURE TO BE THE RESULT

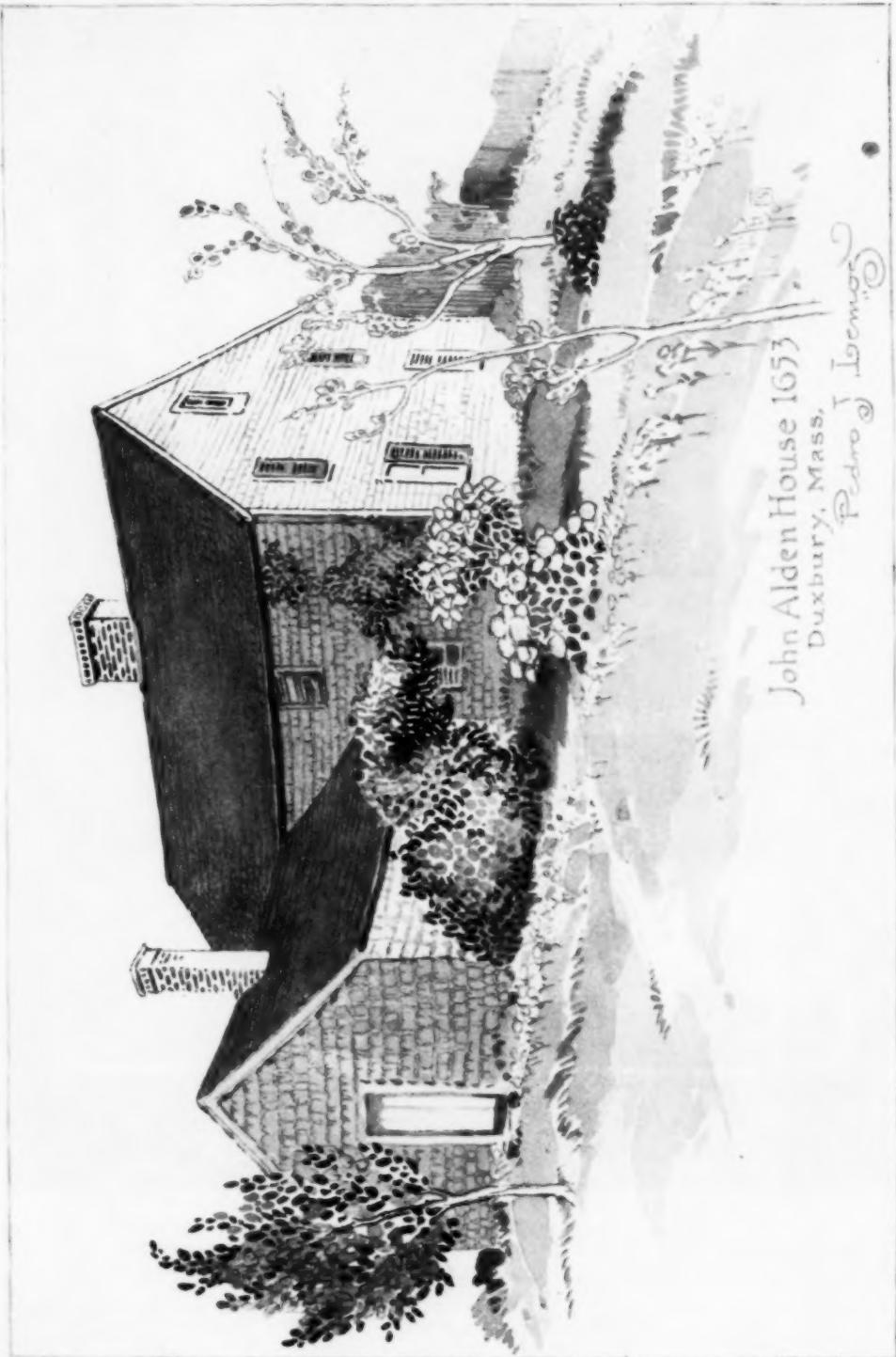
The School Arts Magazine Alphabeticon, November 1922



BETWEEN FIVE AND SIX HUNDRED OF THESE POSTERS WERE MADE IN THE SCHOOLS OF WHEELING, WEST VA. NOTICE THE VARIED ANGLES FROM WHICH THE SUBJECT OF KINDNESS TO ANIMALS HAS BEEN APPROACHED. THESE WERE MADE UNDER SUPERVISION OF TEXANA JORDAN, ART SUPERVISOR

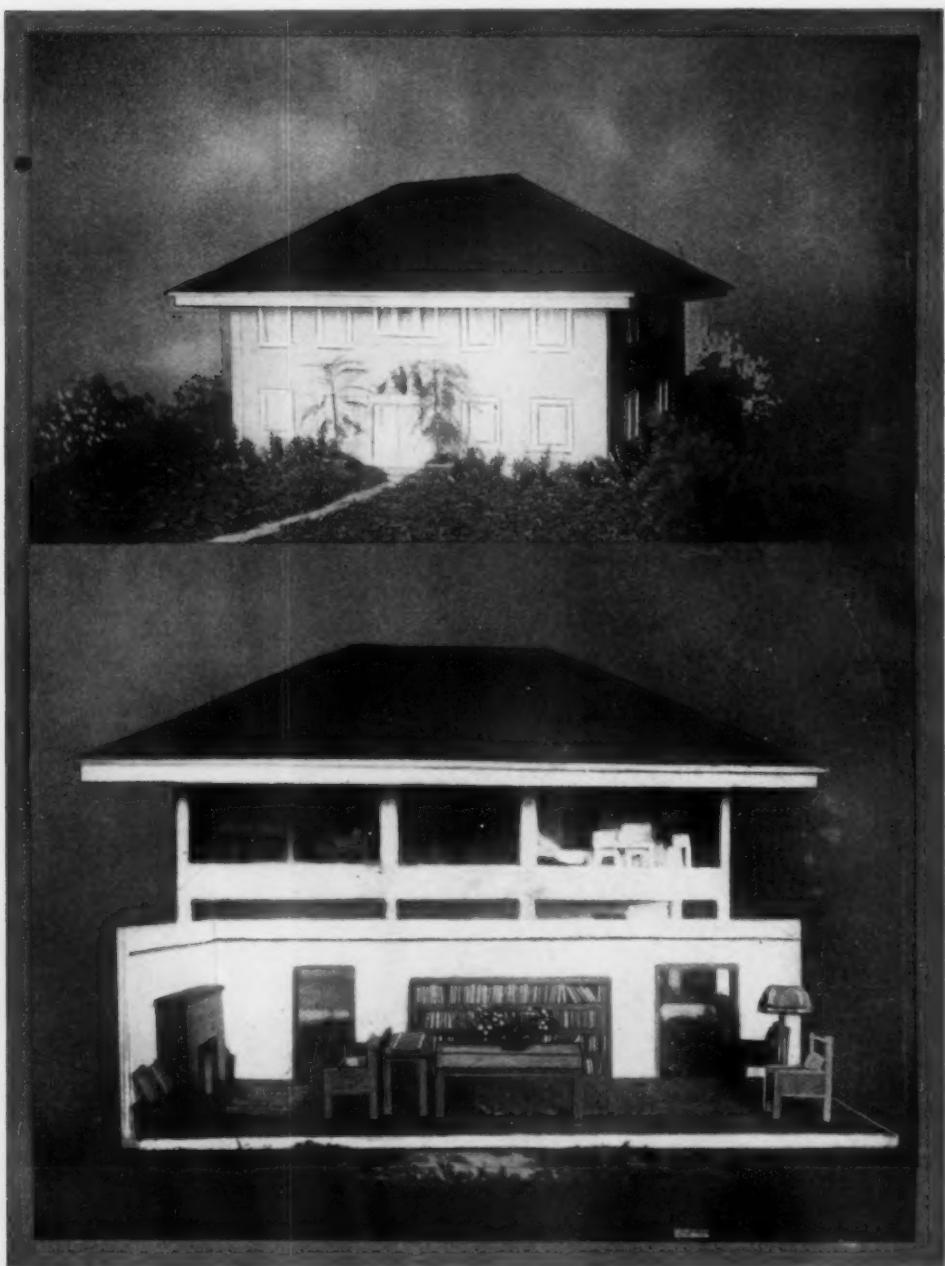


AN EARLY NEW ENGLAND HOME NOW USED BY THE HISTORICAL SOCIETY OF SCITUATE, MASSACHUSETTS, TO DISPLAY THE HANDICRAFTS OF OUR FIRST HOME BUILDERS. FROM A PENCIL DRAWING BY HENRY TURNER BAILEY



John Alden House 1653
Duxbury, Mass.
Pedro J. Lemos

THE JOHN ALDEN HOUSE, DUXBURY, MASS., BUILT BY A SON OF JOHN ALDEN AND PRISCILLA, AND USED BY JOHN ALDEN AND PRISCILLA DURING THE LAST YEARS OF THEIR LIFE. NOW OCCUPIED BY JOHN ALDEN OF THE TENTH GENERATION. FROM A PENCIL DRAWING BY PEDRO J. LEMOS



TWO VIEWS OF A "DRAWER" HOUSE PROJECT. EACH CHILD WORKED OUT HIS OWN DRAWER OR ROOM AT HIS DESK. THIS PROJECT INCLUDED EVERY GRADE IN THE SCHOOL AND COVERED FURNITURE, DECORATING, LANDSCAPING, ETC. SENT IN BY MARY G. DRASER, ART DEPARTMENT, TEACHERS' COLLEGE, DE KALB, ILL.

The School Arts Magazine Alphabeticom, November 1922